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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1891.

FIRST PERFORMANCES.

I.—MENDELSSOHN'S "ST. PAUL."

By F. G. EDWARDS.

"SAINT PAUL," Mendelssohn's first Oratorio, was given to the world on the evening of Whitsunday, May 22, 1836, when its composer was in his twenty-sixth year. The place was Düsseldorf; the occasion the Lower Rhine Musical Festival. Among the eagerly-expectant audience on that memorable occasion were Carl Klingemann, Ferdinand Hiller, J. W. Davison (not then a journalist), and Sterndale Bennett, then just turned twenty. The first two named have recorded their experiences of the eventful day, so that with the aid of their narratives and those of other contemporary records, there is ample material wherewith to relate the story of the first performance of Mendelssohn's "St. Paul."

First, a word or two as to the Festival itself. In addition to "St. Paul," there were performed Beethoven's Choral Symphony, and his Overtures to "Leonore," No. 1 (then unknown) and No. 3; Mozart's "Davidde penitente"; and a Psalm of Handel's (one of the Chandos anthems). The performance took place in the Rittersaal, "but the room," says Hiller, "was too small for the large audience and orchestra; and in 'Sleepers, wake,' the blast of the trumpets and trombones from the gallery down into the low hall was quite overpowering." The orchestra (led by Ferdinand David) consisted of 172 players; the chorus numbered 364—a total of 536 performers. The chorus were thus distributed: 106 sopranos, 60 altos, 90 tenors, and 108 basses. All the singers, with the exception of the soloists, were amateurs, as were also the greater part of the band. It was this circumstance that gave to the Festival one interesting characteristic. From all the neighbouring towns and the country round, the people gathered together—not to toil at some irksome ill-paid task, but for a great musical field-day, full of soul and song. One venerable chorister, aged seventy-five, sang his tenor part in the chorus with the same enthusiasm with which, in his younger days at Vienna, he had listened to the first performance of Mozart's "Zauberflöte." The love of the art, the good training of the voices, a well-cultivated taste, and a general knowledge of music were here all happily united in the performers. "You felt the life, the pulsation of the music, for their hearts and understandings were in it," says Klingemann. Mendelssohn was the bright particular star of the Festival, not only as composer, conductor, and pianist, but also as a lively, agreeable host, introducing the visitors to each other and bringing the right people together, with always a kind word for everybody. The preliminary rehearsals having been conducted by Julius Rietz, Mendelssohn on his arrival set to work with his usual energy. Some, at least, of the soloists did not get their parts till within three days of the final rehearsals. An amusing incident is recorded in this connection. Mendelssohn requested F. von W— to sing a recitative that he (Mendelssohn) brought with him just after he had written it down. The words were not very distinctly written, and at the passage "When the heathen heard it they were glad (*froh*)," the soloist sang with great vigour "When the heathen heard it

they were *saucy* (*frech*)." In spite of the solemn mood of the listeners, this humorous perversion of the text caused roars of continued laughter, in which Mendelssohn heartily joined.*

"The performance of the Oratorio," says Klingemann, "was glorious—never did I hear such chorus-singing. What the orchestra missed in minor, delicate details, they made up in striking, general effect." "Mendelssohn," wrote an eye-witness, "is great as a Conductor. No wrong note, no erring performer escapes him. He treated these 536 performers as a single instrument, or as a commander would his army, with irresistible authority. He does it most patiently, sparing no one, and cheering them up at the proper moment. The Conductor's place was a sort of pulpit, decorated with a golden lyre. When the performance was over some young ladies showered flowers and garlands upon the composer; they crowned his score; and if they had no more to say, and no further applause to bestow, it was because they had constantly sung and talked of the great work ever since the preparations for the Festival began."

The performance was not quite free from blemish. One of the vocalists in the duet of the "False Witnesses" made a slip. Fanny Hensel, Mendelssohn's gifted sister, who was seated among the contraltos in the chorus, turned pale with anxiety, and bending forward and holding up a sheet of music, she sang the right notes so steadily and firmly that the erring duettist soon got all right again. At the close of the performance Mendelssohn tenderly clasped the hand of his sister-helper in the time of need, and said, with his bright smile, "I am so glad it was one of the *false* witnesses."

We must, however, let Mendelssohn state his own impressions in regard to the performance. He thus writes to his friend Schleinitz, under date July 5, 1836: "You would certainly have been for a long time much amused and delighted with the Musical Festival; and from your taking so friendly an interest in me and my 'St. Paul,' I thought a hundred times, at least, during the rehearsals, what a pity it was that you were not there. You would assuredly have been delighted by the love and goodwill with which the whole affair was carried on, and the marvellous fire with which the chorus and orchestra burst forth; though there were individual passages, especially in the solos, which might have annoyed you. I think I see your face, could you have heard the 'St. Paul's' arias sung in an indifferent, mechanical manner, and I think I hear you uttering abuse on the Apostle of the Gentiles in a dressing-gown; but then I know also how charmed you would have been with 'Rise up, arise,' which went really splendidly. My feelings were singular; during the whole of the rehearsals and the performance I thought little enough about directing, but listened eagerly to the general effect, and whether it went right according to my idea, without thinking of anything else. When the people gave me a flourish of trumpets or applauded, it was welcome for a moment, but then my father came back to my mind,† and I strove once more to recall my thoughts to my work. Thus, during the entire performance, I was almost in the position of a listener, and I tried to retain an impression of the whole. Many parts caused me much pleasure, others not so; but I learnt a lesson from it all, and hope to succeed better the next time I write an oratorio.—FELIX MENDELSSOHN BARTHOLDY."

* This recitative is probably one of the numbers that Mendelssohn withdrew from the Oratorio after its first performance.

† Mendelssohn's father, Abraham Mendelssohn, had died on the previous 19th of November. He had shown a keen interest in the progress of his son's first Oratorio.

On the third day of the Festival there was, as usual, the so called Künstler-Concert—chiefly consisting of solo performances by the principals. The programme for this Concert had to be altered at the last moment owing to the illness of one or more of the solo vocalists. Mendelssohn therefore proposed to Ferdinand David that they should play Beethoven's "Kreutzer" Sonata. Unfortunately the music could not be found, but Mendelssohn said: "We have played it so often together, of course we can play it by heart," and so they did without either music or rehearsal, but with enormous success.*

It may be interesting to give the prices of admission to the Concerts. A ticket for both the evening Concerts cost nine shillings, for a single evening six shillings, for the morning Concert three shillings, and for each general rehearsal (of which there were four), one shilling.

Almost immediately after the first performance of "St. Paul" Mendelssohn began his usual conscientious revision and rigorous pruning of the score. "I have an awful reverence for print," he frequently told his friend, Devrient, "and I must go on improving my things until I feel sure they are all I can make them." Mendelssohn rejected no less than fourteen pieces, including two chorales, 'O treuer Heiland' and 'Ein feste Burg.' One of the choruses evidently belongs to the scene at Lystra. It is a heathen chorus for voices and full orchestra (with big drum), in D, twelve pages long, beginning thus:—

BASSES.



Dan - ket den Göt-tern, dan - ket den muth - i - gen Güt -

5 bars. SOPRANI.



- tern. Orch. Sing - et ihr Lob.

Mendelssohn used often to complain in joke that his heathen choruses were more effective than his Christian or Jewish ones.† One of the rejected airs, a soprano solo in F minor, "Thou who hast doomed man to die," is now published by Messrs Novello, Ewer and Co.

Liverpool is accorded the honour of being the place where "St. Paul" was first performed in England. The work was given at the Liverpool Musical Festival, in St. Peter's Church (now the Cathedral), on Friday morning, October 7, 1836, a little more than four months after its first presentation at Düsseldorf. The revised version of the Oratorio, the form in which we now know the work, was given for the first time on this occasion. Sir George Smart, to whom the English version was dedicated by the publisher, was the Conductor. Malibran, but for her untimely death a fortnight before the Festival, would have sung the principal soprano part. Her place was taken by Madame Caradori-Allen; the other leading vocalists were Mrs. Shaw, Braham, and Henry Phillips. Mr. J. Alfred Novello was doubtless one of the "False Witnesses." Soon after its first performance the copyright of "St. Paul" for England was purchased by Mr. J. Alfred Novello, to the astonishment of the music trade, who probably at that time, though perhaps not subsequently, pitied the purchaser.‡ The earliest announcement of the purchase seems to have appeared in the *Musical World* of August 5, 1836. On the following 18th of November

was announced "the pianoforte score of the whole Oratorio, arranged by the author, price 32s.; or, in two parts, 16s. each," *net*, of course. The English translation was made by Mr. William Ball.

"St. Paul" was given in the following year (1837) by the Sacred Harmonic Society (twice), and at the Birmingham Musical Festival, under Mendelssohn's direction. With these initial performances this beautiful work may be said to have been well launched on the flood-tide of artistic success.

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 79).

LAST month we heard Wagner demand a retired house, "in an elevated situation," as a boon indispensable to his comfort and working power. In a letter to Liszt, dated January, 1857, there is brief reference to a dwelling presumably answering this description: "W. has bought the little country house after all, and I am to have a perpetual lease of it." Wagner took possession of this residence at the end of April, and bore the worry of house-moving pretty well: "At first I had to go through various troubles, for the furnishing of the little place, which has turned out very neat and according to my taste, took much time, and we had to move out before there was any possibility of moving in. In addition to this my wife was taken ill, and I had to keep her from all exertion, so that the whole trouble of moving fell upon me alone. For ten days we lived at the hotel, and at last we moved in here in very cold and terrible weather. Only the thought that the change would be definite kept me in good temper." Wagner went on to describe the place: "My study has been arranged with the pedantry and elegant comfort known to you. My writing table stands at the large window, with a splendid view of the lake and the Alps; rest and quiet surround me. A pretty and well stocked garden offers little walks and resting-places to me, and will enable my wife to occupy herself pleasantly, and to keep herself free from troubling thoughts about me; in particular, a large kitchen garden claims her tenderest care. You will see that a very pretty place for my retirement has been gained, and if I consider how long I have been wishing for this, and how difficult it was even to bring it into view, I feel compelled to look upon the excellent W. as one of my greatest benefactors." The note of cheerfulness in this letter is a welcome change, but Wagner, in the first communication cited above, had dealt with the inevitable pecuniary troubles. For some reason or other, the allowance made to Wagner by the R.'s of Dresden had been given up, and it became important, as the master sagely observed, to settle his income on an independent basis. All he wanted till amnestied and permitted to re-enter Germany was a "free, unencumbered, and not too limited income." Sensible composer! How like to ordinary men! for who now without it does not desire a free, unencumbered, and, especially, not too limited income? Wagner's scheme for obtaining this was perfectly legitimate and did not involve sending round the hat. He had the fruit of his own industry to sell in the shape of the "Nibelungen Ring" (of which two parts were complete and a third was in an advanced state), and Liszt, as usual, was asked to drive a bargain with Breitkopf and Hartel. "I think they ought to pay me 1,000 thalers for each score, in each case on delivery of the manuscript—that is, for the 'Rhinegold,' and perhaps for the 'Walkurie' also, now at once. 'Siegfried' will be in their hands by the end of this year. However,

* I owe this to the kindness of Herr Paul David, son of Ferdinand David, and Professor of Music at Uppingham School.

† Sir George Grove in the Crystal Palace programme of November 30, 1872, and his "Dictionary of Music and Musicians," Vol. II. p. 675.

‡ See "A Short History of Cheap Music," p. 13. (Novello, Ewer and Co.)

as I remarked before, I must be satisfied, even if they give me a little less. In any case, it will be enough to keep me going for several years, and if I once know what I have I shall make arrangements accordingly, being resolved, in any case, to leave the management of my income in future to my wife." Really this flash of common-sense in connection with the ordinary concerns of life is quite refreshing. Here is a man who, from the head of the toad adversity, has plucked a jewel of wisdom, and will hand over his money (which he would certainly squander) to the careful, if unclever housewife, of whom we think the more favourably because her name is so rarely mentioned.

Liszt accepted the commission as salesman, and replied to Wagner in a mildly jocular strain, hoping soon to "get a little Rhine copper for the 'Rhinegold.'" After an interview with Härtel, he wrote again stating that the publisher, who, it appears, had made an offer previously, now seemed disposed to draw back from it, because "The turn given by you to the matter in your second letter has almost offended him." There is reason to think that Wagner should have handed all his business over to Mrs. Wagner, along with the family purse, but Liszt could only continue giving common-sense counsel. Write again to Härtel, and do so a little politely: such was the advice, which Wagner at once accepted and acted upon. Härtel's reply leaving the matter still in suspense, Liszt received a splenetic outburst from Zurich, expressed in the now old and familiar style:—

"It is a sad thing that, in order to have a certain income for the next few years, I am compelled to offer my work for sale in this manner, and in different circumstances I should calmly bide my time in the firm hope that people would come to me. As it is, I am compelled to try everything in order to tempt the Härtels to this purchase. *Above all, I perceive that your time and occupations will not allow you to acquaint those gentlemen thoroughly with my music.* I have, therefore, invited them to come here this summer, and to meet Klindworth, who has announced his visit to me. With his aid I shall give them a piece of my 'Nibelungen' which will convey some notion of it."

The uncalled-for and ungenerous reproach of Liszt which we have put in italics was more than even that faithful and self-sacrificing friend could stand. He answered firmly: "You seem to think that I have not had time and opportunity for determining the Härtels to a different and better proposal, *but there you are very much mistaken* (these italics are Liszt's), and you may be quite certain that I should have remained at Leipzig for a month or longer, and should have played, and sung the 'Rhinegold' to the Härtels several times, if I had had the slightest hope that our purpose would in that manner have advanced by a hair's breadth." The further advice was given not to be irritable, avoid rash words, and keep quite quiet. Meanwhile the Leipzig publishers would do no more than offer "an eventual honorarium *after* the publication of the work, and after the expenses of that publication have been covered." The effect of these circumstances upon Wagner was just what might have been expected. In a paroxysm of disgust he affected to believe that the "Nibelungen" was impossible and resolved to abandon it forthwith:

"I shall have no further trouble with the Härtels, as I have determined finally to give up my headstrong design of completing the 'Nibelungen.' I have led my young *Siegfried* to a beautiful forest solitude, and there have left him under a linden tree, and taken leave of him with heartfelt tears. He will be better off there than elsewhere. If I were ever to resume the work someone would have to make it very easy for me, or else I should have to be in a

position to present it to the world as a *gift*, in the full sense of the word. These long explanations with the Härtels—my first contact with that world which would have to make the realisation of that enterprise possible—were quite enough to bring me to my senses, and to make me recognise the chimeric nature of this undertaking. . . The Härtels . . . are, no doubt, quite right in believing the performance of the work impossible, as the author did not even see his way to its completion without their help."

The "Nibelungen" put aside, Wagner resolved to finish "Tristan," which, being a "thoroughly practicable" work, he looked upon as a surer means of making money: "For so much I may assume, that a thoroughly practicable work, such as 'Tristan' is to be, will quickly bring me a good income, and keep me afloat for a time. In addition to this, I have a curious idea. I am thinking of having a good Italian translation made of this work, in order to produce it as an Italian opera (O Richard! O mon Roi!) at the theatre of Rio Janeiro, which will probably give my 'Tannhäuser' first. I mean to dedicate it to the Emperor of Brazil, who will soon receive copies of my last three operas, and all this will, I trust, realise enough to keep me out of harm's way for a time." Here the master turned fondly to his "Nibelungen": "Whether after that my 'Nibelungen' will appeal to me again I cannot foresee; it depends upon moods over which I have no control. For once I have used violence against myself. Just as I was in the most favourable mood, I have torn *Siegfried* from my heart, and placed him under lock and key as one buried alive. There I shall keep him, and no one shall see anything of him, as I had to shut him out from myself. Well, perhaps this sleep will do him good; as to his awaking I decide nothing."

Let us here note, in parenthesis, a passage in the letter from which we have just quoted, which goes to show that Wagner took the true measure of the sycophants who, even at that time, began to gather round, seeking to shine by reflected light: "Some unfortunate person has again sent me a whole heap of ridiculous nonsense about my 'Nibelungen,' and probably expects an approving answer in return. With such puppets have I to deal when I look for human beings; these are the kind of people who continually trouble themselves about me with astounding faithfulness and constancy. Good Lord! it is very well for you to talk."

Liszt approved the idea of "Tristan," but lamented stoppage of work upon the "Nibelungen," and finished with words of hope as well as counsel: "A more favourable hour will come and must be waited for, and in the meantime I can only ask you not to be unjust to your friend, and to practise the virtue of the mule, as Byron calls patience."

Towards the close of 1857 Wagner had "Tristan" still in hand, but not much money. His business matters—royalties, &c.—were all at sixes and sevens, his wife's housekeeping cash was in the last stage of consumption, and Christmas bills were just ahead, while he wanted to look after his interests in Paris, but had not the means of travel. In short, he stood in need of at least a thousand francs. To whom could he apply but to Liszt? "By Easter, at the latest, and perhaps sooner, I shall ask Härtel for a considerable sum on account of the first act ('Tristan') and promise faithfully to return the money then. Please consider from whom, and how, you can get the money for me. Send me the money and let me know at the same time where you can meet me, at Strassburg or in Paris." The Job of Weimar answered uncomplainingly that he could not raise ten thalers there just then, but he had written to Vienna, and the thousand francs would be ready for Wagner at the house of

Liszt's son-in-law, Emile Ollivier (the man of the "light heart" in 1870), then residing in the Faubourg St. Germain. The money was duly received and acknowledged as thus: "It was a real shame that I was once more compelled to take money from you, but this time it is quite certain to be a loan, which I shall repay to you in any circumstances. . . . As to the employment of what you sent me, and for which also I thank you cordially, you must please set the mind of the good Princess at rest. I am sorry that this also should trouble her." The inference is that Wagner was cautioned not to squander the cash.

Wagner's business in Paris was connected with an enterprise suggested to him by a M. Leopold Amat, who asked for authorisation to procure the performance of "Tannhäuser" at the Grand Opéra. In a letter to Liszt the master said:—

"I informed him that my only and indispensable condition would be that an exact transcription of the opera, without omission or alteration, should be given. Soon afterwards, a M. de Charnal, a young littérateur without reputation, applied to me, asking permission to publish a good translation in verse of the "Tannhäuser" poem, in one of the first *Revue de Paris*. That permission I granted him on condition that the publication in the review should not imply any further copyright. . . . The management of the Grand Opéra has made no move, but M. Carvalho, of the Théâtre Lyrique, seems to be lying in wait for me. In case I should do anything with him, I am determined, as I said before, to leave 'Rienzi' to his tender mercies; first, because that work causes no anxiety to my heart, and may be transmogrified a little for all I care; second, because the subject and the music are less strange to the Paris public than are my other works. What do you think of it? To me the whole thing would be purely an affair of money, and as such it would no doubt turn out well."

Meanwhile, Emile Ollivier was very kind and attentive, especially in advancing Wagner's interest with his friend, Carvalho. Berlioz, too, renewed his intercourse with the German master, while in other ways the brief sojourn in Paris did not lack amenities. Then there was the further gratification that Härtel consented to publish "Tristan," not exactly on the composer's terms, but under conditions which Wagner confessed he could not do better than accept. The clouds were breaking a little at this moment, with the drawback, however, that nothing immediately came of the Paris journey as regards the introduction of Wagner either to the Grand Opéra or the Lyrique.

In the course of the ensuing summer Wagner again settled down at Zurich, and received a visit from Carl Tausig, who brought an introduction from Liszt. The master's description of Tausig to his Weimar friend is one of the few passages in his letters through which runs a vein of genuine humour. It must be transcribed here:—

"He is a terrible youth. I am astonished, alternately by his highly developed intellect and his wild ways. He will become something extraordinary if he becomes anything at all. When I see him smoking frightfully strong cigars and drinking no end of tea, while as yet there is not the slightest hope of a beard, I am frightened like the hen when she sees her young ducklings take to the water. What will become of him I cannot foresee, but whiskey and rum he will not get from me. I should, without hesitation, have taken him into my house if we had not mutually molested each other by pianoforte playing. So, I have found him a room in a little hole close to me, where he is to sleep and work, doing his other daily business in my house. He does, however, no credit to my table, which, in spite of my grasswidowerhood

(Mrs. Wagner was then at some baths, undergoing a "cure"), is fairly well provided. He sits down to table every day saying he has no appetite at all, which pleases me all the less because the reason may be found in the cheese and sweets he has eaten. In this manner he tortures me continually, and devours my biscuits, which my wife does out grudgingly even to me. He hates walking, and yet declares that he would like to come with me when I propose leaving him at home. After the first half-hour he lags behind, as if he had walked four hours. My childless marriage is thus suddenly blessed with an interesting phenomenon, and I take in, in rapid doses, the quintessence of paternal cares and troubles. All this has done me a great deal of good; it was a splendid diversion, for which, as I said before, I have to thank you. You knew what I wanted. Of course the youth pleases me immensely in other ways, and, although he acts like a naughty boy, he talks like an old man of pronounced character. . . . As a musician he is enormously gifted, and his furious pianoforte playing makes me tremble."

It is clear from the foregoing that Tausig had contrived to make Wagner very fond of him, but the fact stands out much more conspicuously in a subsequent letter, written to Liszt after the Weimar musician had taken his pupil severely to task over a transaction in which a third person, spoken of as X., was concerned. Wagner was quite upset by the charges against his new favourite. He spoke of them as "absolutely terrible," and declared that he looked with horror "upon the cares of this world, where everything is ruled by confusion and error to the verge of madness." He made, moreover, a spirited defence of Tausig, whom he looked upon as a victim of perverted judgment, albeit accustomed to "speak of God and the world in the most ruthless manner." No particulars of the matter are given, and, after a reply from Liszt in which he justified his action, the correspondence contains no further reference to it.

In August, 1858, the holiday thoughts of Wagner turned to Venice, the city in which he was doomed to breathe his last. But before he could go there some assurance from arrest and extradition by the Austrian authorities was necessary. The Austrian minister's *visé* Wagner had no difficulty in obtaining, but that was hardly enough security, and he begged Liszt to move the Grand Duke of Weimar as an intercessor with the Viennese Court. Liszt's reply was not satisfactory, but Wagner was bent upon Venice: "One of the interesting large cities of Italy is what I want. In such surroundings one can most easily keep to oneself, for every walk presents objects of an important kind and satisfies the want of men and things. But in large towns the noise of carriages is absolutely unbearable to me; it drives me wild. Venice is notoriously the quietest—i.e., the most noiseless city in the world, which has decided me in its favour." For these reasons the idea was not lightly to be given up, and Wagner returned to the charge: "Listen, therefore. Kindly ask the Grand Duke in my name, for the special favour of securing for me, by his intercession in Vienna, an undisturbed sojourn in Venice. This is indispensable for my future, for such a permission would permanently open to me Venice and Austrian Italy generally. Let, therefore, the Grand Duke show himself my well-inclined protector, and do all in his power to comply with my wish."

Liszt spoke to the Grand Duke, who was decidedly against Wagner's stay in Venice, and recommended Genoa or Sardinia as being safe. From Dresden, too, came reports showing that the rebel and traitor of 1849 was still unforgiven, and putting this and

that together Liszt counselled prudence. But the impetuous Wagner did not wait for a reply. He was actually in Venice when Liszt's letter reached Geneva, where he had been staying, and so faced the risk, whatever it might prove to be. As it happened, there was no risk at all, and the Venetian police, who had informed Wagner that they knew nothing to prevent his quiet stay in the city, were not called upon to be less polite. Of course the master housed himself to taste—"in a stately palace with large rooms" filled with the "melancholy silence of the Grand Canal." He seems to have enjoyed himself there. We find him expressing hope of "calm, clear, quietly active years" and of music "flowing from his spirit like a gentle stream." Moreover, he had begun to pity the suffering world, and in that feeling extinguished his own sorrows. "Venice continues to be most sympathetic to me; my choice was guided by instinct and has turned out well. This kind of retirement is most pleasant to me; I see just enough to occupy my fancy agreeably; nothing disturbs me."

Even a genius cannot occupy a Venetian palace without prosaic means in the form of coin, and we soon find Wagner writing to Liszt: "I want money, much money, in order to get honestly through my difficult position, and am looking out everywhere for a little business. I have just offered my 'Lohengrin' to the Cassel management. If you can help me there, do so." A little later the master enters more fully into this ever-recurring matter. He began with the usual jeremiad: "My affairs are in a somewhat miserable condition. 'Rienzi' is not getting on. . . The first disappointment came from Munich, where I had expected to get an honorarium of fifty louis. They wrote to me that the reading committee objected to the subject on religious grounds. I pity that dear religion. It is partly your fault that it is put to such uses now; why do you write beautiful Masses for the parsons?" And so on, and so on, till we come upon the following outburst in a subsequent letter: "Good Lord! it is miserable that one has to take all this trouble for a little money. I am once more confined to my room, and cannot even get up from my chair; a neglected abscess in my leg causes me terrible pain; sometimes, in the middle of my music, I call out loudly, which has a very fine effect." There is a postscript to this showing how the yells came in, and one is glad to find Wagner with spirit enough to joke under such circumstances: "Have I really to wait for the wretched twenty-five louis d'or—oh!—till after the performance? Lord only knows when that will take place—oh!"

No; "Rienzi" did not march, and its composer grieved thereat because of lacking royalties, but, as an artist, he professed to be content; looking upon the whole thing as an anachronism. By this time, moreover, he had turned again to the "Nibelungen." "Whether or not I perform my 'Nibelungen' at some future time is, at bottom, a matter of indifference to me: I shall complete it in any case, for my enthusiasm and strength for such works I do not derive from any hopes for the realisation of which I should require certain people. All that the world, and my 'admirers' and 'worshippers' of whom I have to hear so much, can do for me is to look upon my whole situation in a serious and sympathetic spirit, and to do all in their power to ease my heavy cares, and to preserve to me the pleasure and leisure which I require for my work. Beyond this I want nothing, but to attain it very different efforts are necessary from those which have hitherto come to my knowledge." The pecuniary trouble in the Venetian palace came to a head in January, 1859, when Wagner addressed to Liszt

another of his exhaustive and exhausting letters on the question of ways and means. He wrote then "for the last time." Utter disgust had once more supervened, and with it indifference to life and its interests. He had got to care little about a return to Germany, and even the idea of conducting his own works gave small pleasure, while "my ideal demands have increased, compared with former times, and my sensitiveness has become much more acute during the last ten years, spent in absolute separation from public life." Under these circumstances there was only one reason for living—the desire to create works, therefore he demanded this and no more: "A settlement upon me of an honourable and large pension, solely for the purpose of creating my works of art undisturbed and without regard for external success." Wagner further intimated that the necessity of trading with his operas ought not to rest upon him: "This necessity has already filled me with much painful bitterness," besides which the receipts fluctuated. At one time there was a "certain tempting plenty" (we know what that expression means) and then a sudden dearth, which, no provision having been made to meet it, brought "want, care, and tribulation." What the poor composer needed was a substantial, fixed income and then the royalties as they came in could be used in adding "certain comforts to my existence." Taking all this into account, Wagner reverted to his old idea of an allowance from sympathetic German princes.

The master was good enough to indicate the minimum sum required—2,000 or 3,000 thalers. This sum he did not blush to name because his "somewhat refined and not altogether ordinary wants" must be satisfied. "My experience of what I want in accordance with my nature, and, perhaps I should add, the nature of my works, teaches me that I cannot well do with less; and, on the other hand, it is well known that artists like Mendelssohn (although he was rich) have received equally large honorary salaries from one single quarter."

Would Liszt take the matter up and lay it before the sympathetic German princes? If not, why not? All other means failing, he would himself become a petitioner. Were we sure that Wagner had exercised common prudence in money matters, it would be easy to pity him as this "last" cry arose out of the depths. Speaking of his condition on New Year's Eve, he said: "My money was all gone; my watch, the snuff-box of the Grand Duke, and the *bonbonnière* of the Princess, the only valuables I possess, had been pawned, and of the money I had got for them only one and a half Napoleons remained."

(To be continued.)

A FAMOUS FIRST NIGHT.

THE history of opera contains many points of singular interest, but not one perhaps more remarkable than the frequency with which the verdict of a first night audience is subsequently reversed. Nothing is more usual—at any rate, in France or Italy—than for an opera to be received on its first performance with tempests of applause, and to be played for a season or so to crowded houses, then gradually to appear less and less often till in the course of a couple of years or so it has sunk into the limbo of oblivion. A striking instance of this was recently afforded by M. Massenet's Opera "Le Cid," which was produced late in the autumn of 1885 at the Paris Opéra. It was performed no less than forty-five times in 1886, a fact which would seem to intimate that its popularity was assured; it is with some surprise, therefore, that

we observe that in 1887 it was performed only thirteen times, and in 1888 only eight. These figures speak for themselves, but it is strange that the French, who are good critics as a rule, though they have the reputation of fickleness to a certain extent as well, should change their minds so soon about an opera which had been received with every possible manifestation of enthusiasm.

The reverse, however, occasionally happens, though not so frequently as upon the dramatic stage. There, indeed, it is not very unusual for a play, which a first night audience has greeted with coldness, not to say contempt, to turn out a great popular success. This was strikingly exemplified in London a few years ago by the brilliant triumph which attended the career of the "Private Secretary," though I believe the critics were unanimous in condemning it after the first performance. Still, we can find instances quite as surprising in the history of opera. "La Traviata," which, though now rather out of fashion, has been one of the most universally popular of Verdi's operas during the last thirty years, achieved a terrible fiasco on its production in Venice in 1853. This indeed was largely, if not entirely, due to the mediocrity of the singers, and the physical disability of one of them to impersonate a heroine in the last stage of consumption; and in the hands of more sympathetic interpreters "La Traviata" soon won its way to popularity.

It is often amusing, and always interesting, to turn to the criticisms of the original production of an opera with which all the world is now familiar. With this view we append a translation of the criticism which appeared in the columns of *Le Figaro* on March 24, 1859, a few days after the first performance of "Faust" at the Théâtre Lyrique, Paris.

This article is perhaps not a very good illustration of a mistaken first night verdict; indeed, the criticism throughout is singularly just and temperate, but "Faust" is now so universally popular that any records of the opening scenes of its career seem to possess an intrinsic interest, apart from any question of literary merit whatever.

M. Gounod was at this time by no means in his first youth; in fact, he was forty years old, and was already known to the world as the composer of "Sapho," an opera which, without taking Paris by storm, had achieved a fair measure of success; "Le Médecin malgré lui," a comic opera, which, though containing much graceful and charming music, was found to be lacking in *vis comica*; the incidental music to Ponsard's "Ulysses," and "La Nonne Sanglante," an opera founded on a ghastly tale by "Monk" Lewis, which was so severely handicapped by its gloomy libretto that it failed to make any impression upon the Parisian public. In spite of these failures, or at any rate only *succès d'estime*, M. Gounod was looked upon as one of the leading men among the younger French musicians, and his "Faust" had been awaited with considerable interest. We will now plunge in *medias res*, omitting the critic's introductory paragraph, which contains nothing of interest.

"I will not insult my readers by supposing them unfamiliar with Goethe's *dramatis personæ*, and will, therefore, refrain from analysing MM. Carré and Barbier's libretto any more than is necessary to follow the developments of M. Gounod's score.

"The scene opens in *Doctor Faust's* laboratory. The instrumental introduction appears to me to be a vague, undecided affair; for the composer seems to have attacked his opera as though it were a symphony, which is always a mistake. . . . These weird harmonies fading away in the orchestra like the ripples on troubled water, these mysterious phrases, in which

no distinct melody is perceptible, may no doubt express very well up to a certain point *Faust's* vague aspirations after happiness and the disappointment he experiences when wearied by the toils of science; but all this is too metaphysical for the stage, and properly belongs, I repeat, only to the sphere of the symphony; so, following the example of the public, which believes fully in M. Gounod's great talents, I postpone any decision till the second act.

"Our confidence is not abused. In the course of the second act (a superb one!) M. Gounod pays in full all the arrears owing to the public and himself. The act opens with three choruses of equal beauty, linked together but contrasting well in rhythm, colour, and subject. A chorus of soldiers is the first, then comes a chorus of old men, and lastly a chorus of girls and women. The soldiers sing of war and love, the old men praise the good Rhine wine, while the women pick quarrels with the girls. The drinking, dancing, and love-making go merrily on, till at length the merry-makers have to throw themselves between the fair combatants, who have rushed upon each other tooth and nail. The composer has rendered this scene with a brilliancy of colour which does not fail him for a moment. The old men's chorus was encoored, and with good reason; but the choruses which precede and follow it are fully equal to it in power and originality. I feel rather uncertain, in speaking of individual numbers of the score, whether I mention them in the proper order; one's memory may be pardoned a few slips when it is a question of a five-act opera. Only to mention one instance, I entirely forget at what point in this act the waltz, which is both sung and danced, ought to come, although it was this, together with the old men's chorus, that took the fancy of the audience more than anything on the first night. A waltz, you say! Can you seriously be praising the man who wrote the *Finale* to the first act of 'Sapho' for having composed a waltz? Yes, most certainly. Beethoven wrote waltzes, Weber too; it is not so easy either, at any rate, to compose one which becomes a household word almost before the ink on the score is dry. I hardly dare to predict so glowing a future for the waltz in 'Faust,' but it certainly has melody enough to make it popular, and—which is all-important for small works as well as great—style.

"Margaret now issues from her house on her way to church. *Faust* approaches, and pays her, though in different words, the compliment which *Don Juan* paid to *Zerlina*. The composer has set these words, the first that the lovers exchange, to a *mezza-voce* phrase, sustained by a flowing accompaniment in the orchestra. Nothing could possibly be fresher or more charming than this melody a few bars long; it steals through the mirth and bustle of the village *fête* like a fragment of celestial music soaring upward to its native spheres. I had almost forgotten one scene in this act, which was much applauded, though, indeed, the effect is due rather to the stirring situation than to the music. *Mephistopheles* has been plying the soldiers with liquor, and at length provokes them to violence by his ribald taunts. They throw themselves upon the demon, with *Valentine* at their head, sword in hand, but the blade breaks off short as though it had struck against an invisible cuirass. 'It is Satan!' they cry; and presenting the handles of their swords, which form a cross, they compel the spirit of darkness to grovel at their feet.

"It is not without a certain amount of hesitation that I approach the third act of 'Faust.' I see at once that the composer has put forth his utmost power in order to keep at Goethe's level. After a detailed examination of the score, number by number, I am bound to admit that I think he has succeeded.

The ballad of the *King of Thule*, with *Margaret's* delightful *asides*, is charmingly smooth and graceful, yet I confess I thought the tune somewhat vague and undecided; in a word, rather a feeling after melody than melody itself. But Gounod is one of those musicians who, if they cannot always be melodious, at any rate are never common-place; he would disdain any inspiration but the loftiest. This lack of melody is again apparent in the air sung by *Margaret* over the casket, with which *Mephistopheles* supplements *Faust's* pleading. Save for one little flash of tune in triple time, the air has not the passion which the situation demands: we look for less purity and more fire; we ought to hear in it the last despairing cry of *Virtue* as she retreats vanquished from the struggle with *Coquetry* and *Love*. This act I thought long and rather monotonous. The unity of colour is no doubt scrupulously observed; but this is a quality which, if employed in excess, soon becomes a fault. The authors, too, gave the composer a chance of introducing a little variety into the uniformly elegiac tone of this act in the quartet, in which the passion of *Faust* and *Margaret* should contrast with the comedy of *Martha* and *Mephistopheles*. Unfortunately this is just where M. Gounod breaks down, and that, too, simply on account of his own artistic inclinations, which lead him in the direction of austerity and even asceticism. The difficulties of the quartet lie in the contrast on which I have already commented. The situation demands an unusually plastic genius; the musician must turn to *Weber* for inspiration in writing for the two lovers, and to *Rossini* for the burlesque courtship of *Martha* and *Mephistopheles*.

"The church scene has inspired the finest page of the score, and gives us besides, in the fourth act, an extremely picturesque incident. *Margaret*, dishonoured and abandoned by *Faust*, and despised by her associates, has taken refuge at the feet of God. Like a sinner who has forfeited the right to cross the threshold, she sinks exhausted at the church door, mingling her timid and despairing prayer with the ringing accents of the choir within. The incense mounts upward, the organ peals, and in this atmosphere of celestial peace the sorrows of the repentant *Magdalene* are lulled to rest. Suddenly *Mephistopheles*, visible to the spectators alone, rises close by her side. His metallic voice, his blasphemous laugh, and his infernal threats combine to stifle in her bosom the new-born hopes of pardon. I need not enlarge upon the beauties of this magnificent scene. For once, at any rate, the musician need not fear to challenge comparison with the poet, for that which the latter merely indicated the former has endowed with life and passion.

"I see too late that, in speaking of the fourth act, I have begun at the wrong end, following, though unconsciously, the order originally designed by MM. Carré and Barbier. *Margaret*, however, insisted upon having the last word, so *Faust's* duel with *Valentine*, his mistress's brother, which originally brought down the curtain, was put earlier in the act. *Valentine*, who dies cursing his sister, has not been well treated by the composer, but the *Soldiers' Chorus*, which precedes the duel, is quite one of the best things in the opera; there is really a splendid ring about this number. The house rose at it, and insisted on hearing it a second time. I wish I could say as much for *Mephistopheles's* Serenade, which comes immediately after, but good-will must yield to honesty. As a matter of fact, *Faust's* mentor, when he is in the comic vein, is a very doleful devil indeed. He thrums away at his mandoline after the manner of *Don Juan* under *Elvira's* window; he racks his memory for a few of the weird notes out of *Caspar's* song in 'Der Freis-

chütz,' but in vain; *Weber* and *Mozart* both turn a deaf ear.

"The last act consists of four scenes, which follow each other without having any very obvious connection. First *Faust* is conducted by *Mephistopheles* into the witches' valley, then to a palace inhabited by some of the ladies of the nether regions, and the next moment to the prison where *Margaret* lies, condemned to die on the morrow for the murder of her child, while the final *tableau* represents the apotheosis of *Margaret*. My recollections of the closing scenes of M. Gounod's opera are a trifle confused. In the prison scene I was chiefly struck by the felicitous use made of the phrase which occurs at the lovers' first meeting in the second act, and is here gently murmured by *Margaret* in her madness. The chorus of witches, armed with the traditional broomstick, has no particular character, while the orgies of *Lais* and her friends have inspired the composer with a chorus undeniably pleasing, though far from original.

"If I have in any way conveyed my own impressions to the reader, he will have gathered that M. Gounod's score, though a trifle monotonous in colour, contains many beauties of the highest order which are likely to survive the hothouse atmosphere of a first night, and bring him finally both fame and fortune; but, though I am ready to admit the undoubted merits of 'Faust' up to a certain point, I should be sorry to have to predict precisely the amount of success which will fall to its lot. The whole of the second act and the greater part of the fourth are calculated to impress and interest any audience; the rest of the opera is so far more subdued in style, and so evidently demands a certain measure of previous acquaintance, that it will probably have to wait some time for the sweets of popularity. But whether 'Faust' be destined to renew at this theatre the extraordinary success of the 'Marriage of Figaro,' or only to pursue the even tenour of an ordinary operatic career, its author remains, none the less, what he was before—the pride and hope of the rising generation of the musicians of France.

"The scenery, costumes, and so forth, of 'Faust' are worthy of the German poet and the French composer; would that I could say as much of the execution! There is too much shouting and too little *mezzo-voce* in the rôle of *Margaret* to suit Mde. Miolan-Carvalho, and, in my opinion, the great singer made a mistake in undertaking the part. Barbot accomplished a *tour de force* in learning, rehearsing, and playing a part destined for another tenor in three weeks. Criticism in his case would, of course, be out of place, so I have only to congratulate him on his amiability, his good musicianship, his chest-notes, and his yellow wig. Balanqué, as *Mephistopheles*, is somewhat wanting in style and poetic feeling; his fiend is less of a fallen angel than a tavern bully, but he has wit and intelligence, and uses an unpleasant voice with considerable skill."

The favourable opinion here expressed of M. Gounod's opera was, on the whole, echoed by the Parisian press, consequently "Faust" was soon launched on the successful career which has extended to the present day. England was not slow to make the acquaintance of the new masterpiece. "Faust" soon became as popular here as on the other side of the Channel. Readers of Colonel Mapleson's amusing memoirs will not have forgotten that versatile impresario's account of the first performance, and the various expedients to which he had recourse in order to ensure the success of Madame Nilsson and her associates. His strategy resulted in a triumph. "Faust" was the success of the season, and has been one of the chief attractions at the opera house from that day to this.

It is the privilege of those who live in this age of change to be perpetually revising the verdicts not merely of our ancestors, but of ourselves. It was a common habit of the past generation, a habit which has not wholly passed out of vogue in the present day, to associate pianism with effeminacy. The logic by which this conclusion was arrived at was somewhat of the following sort: All musicians are effeminate. A pianist is a musician; therefore a pianist is effeminate. This syllogism, however, will no longer work in the face of the battery of facts brought to bear upon it by Dr. Otto Neitzel, of Cologne. Dr. Neitzel, struck, as many of us cannot fail to have been struck, by the prodigious power displayed by many of our latter-day pianists, has devoted his leisure to an exhaustive investigation of the subject. He has based his calculations on the minimum weight necessary to depress completely one of the keys of the pianoforte so as to produce a *pianissimo* sound. Having settled this, and all the other degrees of expression up to *fortissimo*, Dr. Neitzel advances to the consideration of particular works. For example, he takes a passage from the Funeral March of Chopin, the prevailing nuance of which is *pianissimo*, and discovers that if faithfully executed—for Dr. Neitzel is a musician as well as a man of science—it will demand from the executant the expenditure of a force equal to about seven and a half cwt. Etude 12 (Op. 25), by the same composer, contains a passage the performance of which lasts two minutes five seconds, and which, so to speak, weighs upwards of two tons. Rubinstein or Madame Carreno, according to our doctor, play at the rate or the weight of 100 tons in the hour. Evidently the strong man is to be met with in the concert, as well as the music-hall, and when might is right, under the new socialistic régime, the pianist, in the opinion of Dr. Neitzel, will not share the fate of those who have neither toiled nor spun. On the contrary, he pictures the revolutionary, torch in hand, pausing before the door of the musical athlete and saying: "You are safe. You earn your bread by the strength of your hands and the labour of your thighs. Come to my arms, citizen pianist!"

THE February number of the *Brighton Magazine* contains a very thoughtful and intelligent article headed "Are the English musical?" It is difficult to say anything new on this threadbare controversy, but the anonymous author is both acute and impartial. He points out, for example, how hard it is to select a satisfactory test. On one occasion he was present "at a Gewandhaus Concert during a performance of that remarkable orchestral storm in which Liszt has depicted the shrieks and curses of the dying Huns. There was a sudden hush from *fff* to *ppp*, when the voice of a female, raised to its highest pitch, was heard finishing a sentence—'I always fry them in butter.' It was unmusical no doubt, but one would scarcely have thought of quoting it as proof that the Germans are not a musical people." Even more to the point is the following paragraph: "The fact seems to be that music in London is not decaying but decentralising. The city and its surroundings have grown too vast to be any longer treated as a unit. This, no doubt, is the main factor in the decline and fall of music as measured by the statistics of St. James's Hall. The newspaper correspondents who have recently engaged in the controversy on our national character, appear to have ignored this great fact of decentralisation, while they have directed attention to minor points. One complains that St. James's Hall is badly ventilated. Another points out that the English public requires individuality in an artist

or a conductor. Another pleads that good music is now cultivated at home. Many lay the blame on the climate. There is some truth in each of these excuses; one or other of them could, no doubt, be pleaded by many who absent themselves from orchestral concerts at St. James's Hall; but the important fact is that the growth of population is splitting up metropolitan music lovers into sections, and that, in future, such a thing as a London audience will be possible only on special occasions."

THE action of the directorate of the Berlin Opera in announcing their intention of commemorating the forthcoming hundredth anniversary of Meyerbeer's birth by a series of performances of his works has called forth the following comment from the *Ménestrel*: "We must admit that the German Wagnerians are less irreconcilable and more intelligent than their excellent French brethren. Whilst the latter, in their fanatic exclusiveness, in their wild desire to destroy every vestige of the past so as to leave nothing standing but the statue of their idol, have nothing but contempt and insult to heap upon the memory of Meyerbeer, we find the management of the opera at Berlin, so far from forgetting the existence of this famous artist, preparing to celebrate in fitting fashion the hundredth anniversary of his birth, which falls on September 5, 1891. On this occasion they propose to revive his principal works, and to give at the outset of the forthcoming season a cycle of representations of 'Les Huguenots,' 'Le Prophète,' 'L'Étoile du Nord,' 'Le Pardon de Ploërmel,' and 'L'Africaine.' Good heavens! what groans and gnashing of teeth there would be if such an audacious scheme were to be mooted in Paris!" Our contemporary is probably right in crediting the Germans with greater magnanimity than his own compatriots. But it is, we fear, only a question of degree. The Germans—or, to speak more correctly, the German critics—"are sadly to seek," to use Porson's phrase, where they are called upon to pronounce judgment on foreign works which come into any sort of competition with the productions of native pens. Writers like Otto Lessmann are unhappily the exception rather than the rule. And in the case in question Meyerbeer, by birth and training, belonged to Germany, although his greatest successes were achieved in Paris.

HERE is a little fact worth noticing, as bearing upon our status as a musical nation. We have in England—that is, in London—some half-a-dozen periodicals devoted to the art of music. Although in the columns of each articles of an educational purport may be found, these are not relied upon as a popular or "selling" feature. We have no purely technical journal of music. In unmusical America, on the other hand, there are numerous papers, such as *The Etude*, *The Boston Musical Herald*, and the like, which appeal entirely to the music-teaching class. And from the contents of these journals we are induced to believe that the American music-teacher must be a far more earnest-minded person than his brother on this side of the Atlantic. *The Etude* for February, for instance, contains thirty articles, of which no less than twenty-three are upon various matters connected with pianoforte teaching and technique.

ON the other hand, the American musician, though he may be more earnest, is certainly far more ignorant than his English brother. The correspondence columns of his journals betray this fact at every sentence. Here are a few samples of questions,

Sonnets to the Masters.

GLUCK.

Thy feet long wandered in degenerate ways,
 'Mid rankest weeds that from corruption spring,
 And foul with growth that to decay doth cling
 (So Time shall work on all that now we praise);
 But out the tangled maze in ripened days
 Thou didst emerge, with high intent to wring
 From Ruin's grasp the lyric stage, and bring
 As gifts unto its altar deathless bays.
 Vain Artifice and Sound divorced from Sense
 Thy course opposed with clamour loud and strong,
 But soon Alcestis' sorrow, Iphigénie's wrong,
 With his great passion who e'en Hell's defence
 By Music's charm brake down, them banished hence:
 Such might was in thy pure, expressive song.

HAYDN.

I.

'Twas he who sang Endymion that said
 "Lo! Haydn is a child, and none can know
 Where next his artless fancy may outflow."
 A child, indeed, by God's own right hand led
 Among the Doctors, as once He who fed
 The multitude with simplest words, aglow
 With more than heavenly beauty, and did show
 The secret of true life unto the dead.
 I love to look upon thy gentle face,
 Yet some there be who heedless turn away,
 Indifferent to sweet, unstudied grace
 'Mid purposed antics of a nearer day.
 These do not know child-likeness hath a place
 Where'er the lamp of art sheds purest ray.

II.

"Laus Deo!" thou didst write on finished page,
 Ascribing thus the glory of thy skill;
 So sings unweariedly each babbling rill
 To its Creator, who in long-gone age
 Devised such charmed beauty to assuage
 The fever of the world, and give it fill
 Of subtle influences which should still
 Disturb'd longings and impatient rage.
 O Fount of Music that, with artless art,
 Flows on through bosky shade and sunlight gleam,
 I ask no richer blessing than, apart
 From madding strife, to drink of thy pure stream,
 And cry "Laus Deo!" with a thankful heart:
 Nor would I wake if this it is to dream.

JOSEPH BENNETT.

coiled almost at random:—"Does it hurt a vocalist to lunch at night?" "What is the meaning of the figures enclosed in circles found in reed-organ (harmonium) music?" "Please name the subject of Mozart's Twelfth Mass." "I would like some information about Saint-Saëns. Are his works classical?" (Editor gravely answers, "His works are not yet classical.") "Should the minims which come at the end of a chant be sung in time?" (Editor: "They should. You were right and your choir was wrong.") Enquiries as to the pronunciation of foreign names and terms are incessant. The poor editors endeavour to spell the words phonetically, but not always with complete success. *Träumerei*, we are told, is to be pronounced Troy-meh-ryé; Mr. Randegger's name "has the *a* almost like *u* in *fun* and each *g* hard." *Musical* "has become pretty well Americanised: Mew-zy-cahl is about right." And here is a curiously naive enquiry. "What is sentimental music and playing, and why is it condemned?" The editor's best answer would have been to give as a shocking example the four or five awful compositions (with directions for playing) given away each month with his paper.

MESSRS. SAMPSON LOW, MARSTON AND CO. have issued a new publication, entitled *The Early English Musical Magazine*, with the object of "stimulating a renewed regard for the gems of British Song" of the sixteenth, seventeenth, and eighteenth centuries, of which the editors possess a goodly store. From this collection they present in the Magazine certain specimens, together with biographies of early English composers and short musical stories. The pictorial illustrations are only poor and feeble, while the biographies are not always marked with that accuracy which would render them classical. For instance, Playford was not the inventor of the "newty'd note," it was William Pearson. It is, moreover, injudicious to have rewritten the words to certain of the songs reprinted when there is no justification for such a proceeding as the original is far superior and more in accordance with the plan of the publication. The new accompaniments are doubtless very clever, though not always suitable to the spirit of the work.

At the hundredth performance of Millöcker's "Poor Jonathan" the other day, musical boxes playing the principal airs in the operetta in question were distributed amongst the audience. The management thoughtfully printed a notice at the foot of the programmes for that evening respectfully begging the audience not to set the musical boxes going during the performance. There is only one country in the world in which such an episode could have occurred, and that is America, where side by side with splendid performances of Wagnerian opera and first-rate Orchestral Concerts one jostles against such astonishing specimens of taste as that which we have just noticed. At one moment one is tempted to say *Delenda est Chicago*, at the next one is fain to recognise in the heart of Porkopolis the existence of a spirit of artistic enterprise which puts us in London to shame.

WISE words from the *Boston Home Journal*: "It is to be wished that more of the music of the eighteenth century could be heard in our Symphony Concerts. It would not only give pleasure to the audience, it would also serve as an education. It would show what men of genius could do with simple means. In these days a young composer is too apt to think that the expression of even the simplest musical idea demands the resources of the complete orchestra with all the percussion instruments."

FACTS, RUMOURS, AND REMARKS.

THE present is an age of discovery, and some persons have found out that "The Redemption" is not a fit work for Lenten performance. This cannot be because its subject is unsuited, and the objection applies, if to anything, to its *quasi*-dramatic treatment, or to its musical style. There is no accounting for taste, and nothing can be gained by arguing with it; but we may say, as regards dramatic quality, that the public long ago began to see how sacred themes, even of the most solemn kind, can be treated as drama without offence to reverential feeling. In so far as Gounod's work is dramatic and pictorial, it comes into the category of things at which none but the hypocritical and those who object for objection's sake can take umbrage. Indeed, the recommendation of "The Redemption" to most people is its profoundly religious feeling. As to Gounod's style, insular judgment may be reminded that what English people know as sacred music is not the only possible form. M. Gounod has written, like Rossini in the "Stabat," according to a style which the feeling of his nation approves, and from which English amateurs, while cherishing their more austere expression, may derive no small benefit.

AN English writer has lately described Mendelssohn as the "last of the Titans," and an American scribe speaks, almost at the same moment, of the "innocent respectability of Mendelssohn's music." At this a lot of thoughtless people laugh, and want to know what is the good of criticism which flatly contradicts itself. They do not know, perhaps, that even the masters of music have differed just as much from each other, and from the verdict of public opinion. Here are a few examples:

Wagner upon Schumann: "He has a certain tendency towards greatness."

Schumann upon Wagner: "Wagner is, to tell the truth, no musician. His music is hollow, disagreeable, and often amateurish."

Mendelssohn upon Wagner: "A talented dilettante."

Beethoven upon Weber: "He never could attain more than the art of pleasing."

Weber upon Beethoven: "Now quite ready for the lunatic asylum."

Handel upon Gluck: "He knows no more of counterpoint than my cook."

The list might be extended indefinitely.

THE *Globe* makes merry over the unique position of the amateur composer: "Since time out of mind much sympathy has been expressed with the man who has a literary mission, but who cannot wriggle his way into print: who writes ream after ream of papers, poetry, or novels, only to be 'declined with thanks.' The case of the unacted dramatist, also, has appealed, and not in vain, to the sensitive popular heart. The unprejudiced have felt it to be a hard case that a man should rack his brain in the creation of characters and situations, and wear out his shoe leather in trotting round to stage doors, where he frequently catches cold, but never the attention of the manager. But the unhappy man who spends his days in spoiling the geometrical symmetry of five ledger lines has been passed over well-nigh unnoticed. You never see him patted on the back; he never has the fable of Bruce and the spider quoted for his encouragement; nor, on the other hand, is he told pointedly that carpentry or bricklaying is an occupation which both benefits the worker and replaces the capital it

consumes. The amateur composer never hangs himself in a pathetic tale, nor do his friends apply to the First Lord of the Treasury for a pension."

WE take the following, with reference to the Bristol Festival of October last, from a Bristol paper: "The committee are pleased to report that the attendance was much larger than that of 1888. The Festival of 1888 consisted of seven Concerts, and the total attendance was 7,973. The Festival of 1890 consisted of six Concerts, and the attendance amounted to 9,190, showing an increase of 1,217, or an average attendance of 1,531 persons at each Concert, as compared with an average of 1,139 at each Concert in 1888. The total expenditure for two years since 1888, including the Festival of 1890, amounted to £5,745 3s. 2d., as against £8,151 3s. 10d. in respect of the three years which terminated with the Festival of 1888. The total receipts have been £4,882 1s. 1d., showing a balance due to the treasurer of £863 2s. 1d. A call of £2 13s. 6d. on each guarantor will have to be made to cover this deficit." Inasmuch as the calls upon the guarantors during the Society's existence average only ten shillings per annum we do not think they have much reason to complain.

WE cannot express much satisfaction with the decision of Judge Lloyd in the dispute at Carnarvon over the now famous gold *bâton*. "The gift was to the choir," said the legal luminary, whereupon he ordered it to be sold and the proceeds divided among the members, so that the coveted treasure belongs now to a stranger. There is something Irish rather than Welsh about this. It seems to us most regrettable that the matter was ever taken into a court of law. It surely might have been arranged on some equitable basis, having regard to the custom which ordains that when a *bâton* forms part of a prize it falls to the Conductor. We can understand that the choir wished to preserve so unique a symbol of prowess in competition, and a reasonable compensation to the Conductor might have been agreed upon. As it is, neither the choir nor the Conductor possesses the trophy, and the "prize" resolves itself into ten or fifteen shillings per head. Most lame and impotent conclusion!

A SAN FRANCISCO journalist has the following comparison between the Wagnerian tenor and him of Italian opera:—"The Wagner tenor is a man with a blonde beard and a German accent, who is apt to wear spectacles when out of opera, and whose romance is solemn and serious. The Italian opera tenor is an excitable gentleman with a black moustache, twisted fiercely to two points, who talks as if he had great difficulty in keeping down the high C, and who walks as if he were a denizen of some celestial world down among mere mortals for a brief visit. The two schools of music, if they ought really to be called schools, are illustrated by these two personages. The blonde-bearded gentleman with the spectacles could no more throw his torso back, stand on his toes, wave his hand, and be the hero of an Italian opera than the moustachioed gentleman could plant himself squarely on the stage and sing a sermon."

WHATEVER opinions may be entertained upon the advisability of including music in a theatre exclusively devoted to the drama, there can be no question that all attempts to elevate such music to a higher standard than that which is allowed to pass current at many theatres deserves a special mark of recogni-

tion. At the St. James's Theatre, since it has passed into the hands of Mr. Alexander, a selection of music is nightly played by a small, but thoroughly efficient, orchestra, under the direction of Mr. Walter Slaughter, which, instead of being, as usual, an accompaniment to the buzz of conversation, is listened to with pleasure and warmly applauded. A few evenings ago the programme included Mozart's Overture to "Zauberflöte," Moszkowski's "Spanish Dances," and the *Minuet* and *Finale* from Mozart's *Symphony in E flat*.

MR. ARTHUR F. FROGGATT has sent us the following Sonnet on Beethoven, suggested by the Sonnets from Mr. Bennett's pen in our last issue:—

Was it not fitting, that fair stream beside,
Which echoes, as its waters roll along,
The distant swell of mediæval song,
The Master should have spent life's morning-tide?
Ah! dreary after-years! He was denied
The chiefest bliss creative power can know—
Fruition of its work: yet even so,
He laboured on; he was the heav'n-sent guide
To lead his brethren to the promised land,
Whereon himself might never hope to stand.
He wrote: "I do not shun death's fatal dart;
Only for this I'd join his silent band—
It seems impossible I should depart
Until I've uttered all that fills my heart."

THE *Daily News* gives the programme of the Hereford Festival as at present arranged:—September 8, Mendelssohn's "St. Paul." In the evening a secular Concert, programme not yet chosen. Wednesday morning, September, Mozart's Requiem, Beethoven's "Eroica" Symphony, a new Motet "Praise to the Holiest," by Dr. H. J. Edwards, of Barnstable, the Vorspiel to Wagner's "Parsifal," and Sir Arthur Sullivan's "Festival" Te Deum. Wednesday evening, Stainer's "St. Mary Magdalen" and Mendelssohn's "Lobgesang." Thursday morning, a "De profundis," by Dr. Hubert Parry, for soprano soloist, triple chorus, and orchestra; Bach's "Blessing, Glory," and Spohr's "Calvary." In the evening "Elijah." "The Messiah" on Friday morning, and the Festival will conclude in the evening with a Chamber Concert in the Shire Hall.

THE *Melbourne Argus*, writing of Dr. Mackenzie's "Cotter's Saturday Night," observes: "Dr. A. C. Mackenzie's setting of Burns's homely story, 'The Cotter's Saturday Night,' though originally intended for the Birmingham Festival of 1888, was first produced in Edinburgh on December 16, last year. It is written for chorus and orchestra throughout, but owing to the skilful way in which the chorus is handled, there is never the slightest tendency to monotony. The music is essentially Scottish, and the master hand is easily distinguishable from the first note to the last. The limits of space prevent our giving a detailed analysis of this, which deserves to take a foremost place amongst modern compositions of its class."

MR. STEPHEN SHANNON writes to us from Euston Square as follows:—"Having just seen your famous paper for this month, I beg leave to state on behalf of inhabitants of 'Isle of Wight' that blunders of musical critics are not confined to the dear little (summer-sought-by-Londoners) isle alone, by any means. The performance of 'Israel in Egypt' by the R.C.S., at Albert Hall, was written up by one of the renowned illustrated weeklies, and its readers informed that Mr. Edward Lloyd sang 'Sound an alarm' so well as to please his hearers. Now as Mr. Lloyd

always does this, there was no necessity to substitute that fine solo for 'The enemy said.' "A hit! A palpable hit!"

THE "well-known lady pianist" who presented Miss Gladstone with a "magnificent grand piano-forte," in honour of her father's eighty-first birthday, has no doubt by this time repented of her rash act, for an evening contemporary tells us that it would be dangerous if this should lead to a more close association of music with politics—if, indeed, "our popular vocalists, and other musical executants, took it in their heads to be political propagandists." Considering that these remarks occur in a journal of wide circulation, it seems strange that the writer of this article should begin by regretting that the circumstance commented upon should "get into the papers."

It appears that civil marriages accompanied with music are growing in Paris, for at a recent wedding of this kind the bridal procession was welcomed by a performance of Mendelssohn's "Wedding March" on the organ, an address was given to the happy pair by the municipal functionary, and a madrigal and a serenade were played by the orchestra. Music was also an interesting feature at another civil marriage which has lately taken place in the French capital, so it is probable that such weddings will become popular, especially with the working classes, who are fully alive to the importance of good music in all organised ceremonies.

MANNERS and customs of the English, or some of them:—Country composer shows a song in MS. to a London traveller. Traveller thinks very good song; will print 500 copies and give composer royalty, provided composer takes 100 at £4 10s. the lot. Composer consents; copies and bill come in. Lady enquires for song at London house, cannot get it; writes composer so. Composer writes publisher; publisher answers knows nothing about it, but wants his £4 10s. Composer asks for plates; publisher promises but does not send them. The rest is silence. Is this "all in the way of business"?

THE *Boston Musical Herald* says, referring to Mackenzie's "Rose of Sharon": "We fully agree with one critic who says of Mackenzie's best work: 'The character of the oratorio itself we need not discuss, seeing that most people agree to recognise in it a work which has entered only the first stage of a career destined to be both brilliant and enduring.' And we may add that the longer choral societies in this country neglect 'The Rose of Sharon,' just so long will they deprive themselves of an acquaintance with the strongest work in the oratorio manner since 'Elijah.'"

WE have long known that aspiring composers may have their manuscripts corrected and prepared for publication; but a recent announcement, from a "Royal Academician," tells us that "Academy students" who reside and board with the advertiser, "can have their work, practical and theoretical, supervised." This is of course very convenient, but why should those who avail themselves of such a privilege remain "Academy students"?

WE quite agree with the remarks in our contemporary the *Referee* as to the anomalous character of the entertainment given at the Royal Society of British Artists in Suffolk Street. Surely when high-class painters assemble their friends in a picture

gallery for the performance of music, something a little in sympathy with the works which appeal so powerfully to the eye should be provided for the occasion. Bohemianism suggests Bohemian surroundings.

THE *Muswell Hill Advertiser*, noticing the performance, by Miss Amy Makeham, of a song called "Darby and Joan," remarked that she showed "a heart-felt appreciation of the tenderness engendered by a long life of complete trust and mutual affection." Very pretty, and every well-regulated mind must rejoice that the young lady has the potentiality of a Joan. We trust, however, that the result has not been to embarrass her with offers from potential Darbies.

COMMANDER CAMERON has contradicted the report that the body of Sir Richard Burton was brought to England in a pianoforte case. The remains, as a matter of fact, were confined, and then enclosed in a deal box, so as not to attract the attention of superstitious sailors and others. Most likely the originator of the report had been reading "Pickwick," and retained in his mind the sage proposal of Mr. Tony Weller to smuggle Sam's master out of the Fleet inside a "pianner."

AN American poet gushes over the late Emma Abbott:—

"Because thy life is beautiful and fair,
I write to thee, thou peerless bird of song,
Whom God hath given wings to cleave the air,
And soar and sing above the common throng,
Not that the world applauds thee, though it must,
And the applause is in itself most good;
Such things as these are very common dust
Beside the jewel of thy womanhood."

There are three more verses, but probably the foregoing will suffice.

HERE are some words of absolute truth from the *New York Musical Courier*: "Music critics are about the worst abused lot of people on the globe. If they write favourably of an artist it is because they 'have to,' 'could not help it,' 'only doing their duty,' and a dozen other pat phrases. If they are at all unfavourable, lo! the wrath of many is aroused. Favouritism, ignorance of music, bribery, &c., are laid at their door. Such a thing as a conscientious, honest criticism is never taken for a moment into consideration."

NO "vagrom" musician can show his skill in the streets of King's Lynn without a police permit in the following form: "Street music.—The bearer — has permission to perform in the streets of the borough for — days, viz. —, except Norfolk Street and High Street, on condition that no obstruction, annoyance, or danger to the residents is caused. George Ware, Chief Constable." Happy King's Lynn! Happiest Norfolk Street and High Street!

A FAIR critic: Miss T. (*rapturously*)—"Oh, I do think Wagner is just too lovely for anything! Mamma thinks he is too noisy, and says that as a matter of enjoyment she would prefer to hear the college boys yell at a football game, because their yells mean something. But mamma is horribly old-fashioned, you know; and besides, music always gives her a headache. The doctor says her nerve-centres are anti-melodic, or something."

REPORT states that "The Messiah" has been removed from the programme of the Covent Garden Lenten Oratorios to make room for "The Golden

Legend." Well, *chacun à son goût*, even in Lent. By the way, we hear that disaffection exists among the chorus, who complain that the arrangement of the orchestra does not allow the male voices to do themselves justice.

IT was sharp practice of Madame Patti's Russian would-be *impresario* to impound her goods and chattels at Berlin pending decision of the action he has brought for breach of engagement. *Prime donne* are not used to such treatment, and if Madame Patti, the *Diva*, now thinks that the time is out of joint, it must be confessed she has had some provocation thereto.

POOR Mr. Ravelli! According to an American paper he was crushed in London last season by the "better advertised" De Reszke. Yet our contemporary is informed that "the one is a howler, the other an almost perfect singer." We did not know of this, but the Americans certainly should be judges of what advertising can do.

SOME time ago we reproduced a statement to the effect that Miss Kellogg, having set out on a Concert tour of thirteen weeks' duration, closed up at the end of eight. We now learn the reason. Mr. Carl Strakosch, the lady's husband, protests that in the shorter time they had made as much money as was wanted!

THERE will be an important musical "function" in Paris on the 26th inst., when M. Groun will conduct a performance of his "*Mors et Vita*" on behalf of the Hôpital des Jeunes Filles Tuberculeuses. An interesting charity will surely benefit by an interesting occasion.

A WRITER in the *Globe*, referring to a proposed performance of Bach's B minor Mass at Paris, remarks that "oratorio has never appealed to the Parisian concert-going public." True enough, but the work in question is a Mass, and, as such, may be heard with interest, however foreign in style.

A CRITIC of a recent Concert at Barton-under-Needwood has some curious notions about "The Messiah." He said that, certain solos having been well rendered, "the choir gave the portion of the 'Hallelujah' chorus beginning 'And the glory of the Lord.'"

THE *Standard* had some loose reporting of doings at the meeting of the National Society of Professional Musicians. According to our contemporary a paper was read by "Miss Oliveria Prescott Aram." Miss Oliveria Prescott, A.R.A.M., will smile.

A NEW use for the phonograph. An applicant for a post in an opera company writes: "I have been singing for the Edison Phonograph Company, and, with your permission, will send you a cylinder from which you can judge near enough to place me in chorus."

THE first performance of Verdi's "Falstaff" will take place, it is stated, at Genoa during the approaching *fêtes* in honour of Columbus. May we be there to see.

THE work of the ordinary chorus singer must be "something tough," says the *Chicago Indicator*, because a lady vocalist has just taken the first opportunity of going back to her divorced husband.

ROYAL CHORAL SOCIETY.

THE popularity of Gounod's "Redemption" was unmistakably manifested at the Royal Albert Hall on the night of Ash Wednesday, when, under the direction of Mr. Barnby, a fine performance of the sacred trilogy took place, in the presence of a very large and distinguished audience. It would be difficult to discover any absolutely new argument either for or against a work which, in more than one respect, stands alone among nineteenth century sacred compositions. The enthusiasts and the objectors have each been heard at such length that there is probably little further to be said on either side. It is certain, however, that the general public have not cooled in their regard for the trilogy, for whenever presented amid surroundings that warrant hopes of justice being done to the choral portions and to the moving solos, the support given is, as a rule, highly gratifying. There were no shortcomings at the performance under notice. Madame Nordica, whose proficiency as an oratorio singer has for some time been acknowledged, was in full possession of her exceptional vocal means, and exerted herself with such good effect in the grateful air with chorus "From Thy love as a Father," that an encore was insisted upon. Such a proceeding, whilst open to condemnation, must be accepted as proof positive of the extreme pleasure derived by the listeners. Miss Kate Plinn was the second soprano, and Madame Belle Cole, the contralto. Mr. Watkin Mills gave the very expressive music of the *Saviour* with unexaggerated feeling, and the somewhat trying tasks devolving upon the tenor and bass Narrators were carefully discharged by Messrs. Iver McKay and Henry Pope. Both the dramatic and more religious choruses were superbly sung by Mr. Barnby's admirable choir, and the band furnished its quota to a success upon which all concerned may be congratulated.

COVENT GARDEN ORATORIOS.

ALTHOUGH oratorio in an opera house to a seated and duly respectful audience is not "a new thing," it is sufficiently unfamiliar to musical life of the present day to evoke curiosity. It was scarcely surprising, therefore, to find Covent Garden Theatre crowded on Saturday night, the 14th ult., when Mr. Augustus Harris embarked upon his fresh venture admirably equipped in all important particulars. History records that we owe several sacred masterpieces to the official reprobation in a squeamish age of opera performances during the Lenten season. It was over 150 years ago—or, to be exact, in March, 1737—that public announcement was made of Mr. Handel being engaged in preparing the Oratorios of "Esther" and "Deborah," and other works thought fitting for a period of sackcloth and ashes. It would be the grossest ingratitude to ridicule or find fault with the species of Puritanism then prevailing, since it was the means of giving to the world year by year some of the peerless works of which the nation has reason to be proud. "Samson," "Saul," "Israel in Egypt," "Judas," "Belshazzar," "Joshua," and, of course, "Messiah," became in course of time popular features of the Lenten proceedings. It was not deemed more inconsistent to go to a theatre to hear an oratorio than it is now to attend a Sunday service of praise in a like building. The custom was maintained until this century was far advanced, when the prejudices against theatrical performances in Lent declined, and oratorio began to flourish at Exeter Hall and elsewhere. Mr. Harris selected "Elijah" for his first performance, and by increasing the orchestral space on either side of the proscenium opening contrived to obtain room for a band and chorus numbering 600. The spectacle presented to the audience was of a pleasing description, and throughout no serious complaint could be laid against either the singers or instrumentalists. What Miss Anna Williams, Mr. Edward Lloyd, and Mr. Watkin Mills respectively did with the chief soprano, tenor, and bass airs will be readily guessed when it is stated that these true artists sang as efficiently as is their wont, leaving nothing undone that could help the general effect. The contralto airs—with the exception of "Woe unto them," effectively sung by Miss Lizzie Neal—were entrusted to Miss Marian McKenzie, whose fine voice was displayed to great advantage by her artistic singing, notably

in "O rest in the Lord," which was one of the successes of the evening. It is needless to add that Mr. Randegger's skill and experience enabled him to direct both choir and orchestra to a successful issue.

Mr. Harris followed custom by combining Rossini's "Stabat Mater" with the "Hymn of Praise" on Saturday, the 21st ult., and again there was a large attendance. Madame Nordica sang the soprano solos in both works with well controlled energy, and was compelled to repeat the "Inflammatus" of the Latin Hymn; whilst, in the same composition, Mr. Franco Novara was quite equal to the bass solos, only narrowly evading the demand for an encore of "Pro peccatis." Miss Dews and Mr. Maldwyn Humphreys exhibited much promise in the contralto and tenor portions. The chorus made some calls upon the nerve and readiness of Mr. Randegger in the "Stabat Mater," but sang steadily in Mendelssohn's noble work. The band must be once more commended.

"IVANHOE."

THOUGH not published in book form, volumes have been written, since the date of our last issue, upon the subject of Sir Arthur Sullivan's opera. Rarely has interest in a new work been so carefully—we will not say artfully—developed and stimulated as in the case of "Ivanhoe." Paragraphs appeared long ago, like single spies, and then as whole battalions. As the day of production drew near the morning papers opened with their big guns, and the climax came at last with a packed crowd inside the theatre, a noisy mob outside, and general huzzaing to the glory of composer, librettist, and manager. We do not complain in the least of all this enthusiasm, whether prepared or spontaneous. In so far as spontaneous it showed healthy zeal for a work of art by one of our own musicians; in so far as prepared, it amounts to nothing worse than the use of innocent, if calculated, means towards a desirable end. Anyhow, we are unable to see why Mr. George Augustus Sala should express himself so splenetically on the matter. In his "Echoes of the Week" he has penned quite a fierce paragraph about the shameless puffery amid which "Ivanhoe" was introduced. Gently, thou fiery G. A. S.; puffery never deceived the public yet, or gained for a bad work the honours which should be reserved for a good one.

It is no part of our present purpose to follow in rear of dailies and weeklies with minute description of the story, music, and performance of "Ivanhoe." On these matters the public have been sufficiently enlightened already. But the duty of criticism is imperative, and to points of criticism we shall confine ourselves, thus turning to, we hope, best account our limited space. But first a word as to the Royal English Opera—the house which "Ivanhoe" so auspiciously opened. London now has a theatre for which it need not blush when the stranger within our gates goes on a visit of inspection. The unloveliness and discomfort of metropolitan theatres as compared, say, with those of the United States, have long been a cause of reproach and provocative of many disparaging remarks from "Mr. Bird-o'-freedom Saurin." That cause of annoyance is now to some extent removed. Through Mr. D'Oyley Carte we have at least one house which is a match, in point of beauty and convenience, for the best of those under the flag of Uncle Sam, and though "one swallow does not make a summer" it shows that summer is coming. The Royal English Opera has given our public a new conception of what such a place should be, and the next theatre built in London will have to rival it or start under a cloud. It would be easy to descant upon the taste and splendour of the new edifice, but we prefer to dwell for a moment upon its convenience. The architect seems to have been governed by the uncommon notion that when people go to a theatre they want a good view of the stage under circumstances admitting of bodily comfort. These advantages the new house confers, and, without reflecting in the least upon magnificence of decoration, which we would encourage and promote, we must say that they are worth all the rest combined. Here arises a question whether the building can be retained for English opera, or whether, like others that could be named, it will become an ordinary theatre. To attempt an answer would be rash. Time will settle, and we must wait and hope.

The libretto of "Ivanhoe" is, as all the world knows, the work of Mr. Julian Sturgis, a gentleman whom Americans claim as one of themselves. A previous opera-book, that of "Nadeshda," had prepared the public for a work of adequate merit; and, on the whole, expectation has not been disappointed. Mr. Sturgis is at his best in the lyrics. He has a pretty knack of versifying, and we may give a few lines as a sample:—

"Fair and lovely is the may,
Blushing 'neath the kiss of day;
Lovelier, fairer blooms the rose,
Dreaming in the garden close;
Fairest, loveliest is the bloom
Of the golden-gloried broom."

Sir Arthur, Sullivan's librettist can go on rhyming thus to any extent embodying in musical verse many a pleasant and dainty idea. We like Mr. Sturgis's blank verse much less, even when, as is often the case, it has the merit of appropriate language. Like David in Saul's armour, Mr. Sturgis, in the "heroic measure," is cumbered and not at ease. Moreover, he gives way to considerable irregularity without apparent reason. But it is scarcely justifiable to cavil, seeing how very far superior to the general run is the book of "Ivanhoe" in all that concerns literary quality. We recognise this fact with much pleasure, as another proof that the day of the old libretto, with all that made "Poet Bunn" ridiculous, has passed away. In framing an opera out of Scott's novel, Mr. Sturgis had a difficult task—so much so, that we doubt if he has thoroughly satisfied many of his critics. For ourselves, we hold that the scenes are well-chosen, though some of the incidents are unnecessary to the completeness of the argument. Such is the *King's* interview with and dismissal of *De Bracey* in the last act. This has no importance whatever, and should be excised forthwith. As just stated, the scenes are well-chosen, but their sequence might be improved and their details revised with advantage. In the duet for *Rebecca* and the *Templar* there is an anti-climax after the Jewish girl has threatened to hurl herself from the tower. Why should the situation, having reached its proper crisis, be tamely prolonged? Then the scene of the destruction of *Torquilstone Castle* is risky and only saved by the fineness of the picture. What force is it that sends the roof of *Ivanhoe's* chamber skyward? and why, when the walls collapse, is the castle seen burning a long way off? These doubtful points in the staging of the piece do not stand alone, but we must admit, on the other hand, that non-critical eyes are dazzled by a brilliant series of varied pictures, changing frequently from one sort of interest to another, and keeping attention not only alive but alert. All blemishes notwithstanding, the literary and dramatic parts of "Ivanhoe" are a success in a degree for which well-wishers to English opera cannot be sufficiently thankful.

Coming to the music, it is evident that certain good features were assured beforehand. It was perfectly well-known that Sir Arthur Sullivan would write an orchestral score full of charm, in which the genius of each instrument would be carefully studied, and every resource turned to musicianly account, in the style of the greatest masters of the art. In modern opera, even as here modified, this is a most important advantage, appreciable not only by the connoisseur who knows why he is gratified, but by the many who are gratified and don't know why. The orchestral score has, further, the now rare merit of keeping in its proper place and discharging its rightful function of attending upon and ministering to the effect of the voices. While the stage-song continues the orchestra does not dispute its pre-eminence or divide interest and attention by starting along an independent line. In other words, it is "symphonic," in the Wagnerian sense, only when working alone. It uses recurring themes sparingly, and that is another advantage. Being so few the subjects are readily identified, and their significance understood whenever they appear. "Leading themes" they can hardly be called. The vocal music is perfectly characteristic of the composer. Everybody familiar with "The Golden Legend" knows the stamp of it, and can recognise as Sullivan-esque the easy, flowing tune, refined, yet adapted to popularity; the instinctive — at any rate, unlaboured — fitting of melody to the spirit of the words, so that the poet's thought

and its musical expression seem exactly to suit each other; and the all-pervading sense of beauty, of which this composer never loses sight, even when dealing with sentiments and situations that painfully jar upon feeling. But the "Ivanhoe" music makes a revelation, which adds materially to our knowledge of the composer, and raises him to a higher level than, in public consciousness, he has ever before occupied. All Sir Arthur Sullivan's works earlier than "Ivanhoe" had left in doubt the important point whether he could deal adequately with a strong dramatic situation. Neither the "Martyr of Antioch" nor "The Golden Legend" had given satisfactory evidence upon this point, and the whole matter was in suspense till the first performance of "Ivanhoe" set it at rest. Doubt is possible no longer, if only because we have heard the masterly and exciting duet for *Rebecca* and the *Templar*—one of those operatic numbers that leave their mark on all who hear them. Here the level of a fine and strenuous situation is easily reached by the musician, nor are there wanting other examples, albeit the opportunities afforded by the last scene of the final act were not fully utilised by the wearied and time-pressed composer. We do not understand why Sir Arthur avoided that fine operatic means, a fully developed *ensemble*; but he has chosen to do so, and put his strength into the lyrics, which, it may be, the public most appreciate. These are of many kinds and varied merit, two standing out conspicuously—the "Sleep" song of *Ivanhoe* and *Friar Tuck's* "Ho, jolly Jenkin!" than which, in its way, nothing could be happier. Our space is nearly exhausted and our remarks must draw to a close, with congratulations addressed to all who had part in the production of a work destined to exercise great influence upon the future course of English opera.

Few words must suffice for the performance, which now has settled down upon a high level of merit, having regard to the inexperience of many among the artists. The orchestra, chorus, and stage effects are excellent, while of the principal artists let us mention with honour the names of Mesdames Macintyre, Thudichum, Palisser, Lucille Hill, Messrs. Ben Davies, O'Mara, Oudin, Frangcon Davies, Franklin Clive, Burgon and Avon Saxon.

THE BACH CHOIR.

Two Church Cantatas, an eight-part Motet, and a couple of instrumental pieces, on Tuesday evening, the 17th ult., constituted a fair specimen in different branches of composition of the genius of the master from whom this Society derives its title. In days when solid worth is often thrust aside for what may be more showy but less valuable, it is perhaps not possible to satisfactorily balance the financial account by trading solely in articles that will bear the closest scrutiny. The large attendance at St. James's Hall on this occasion testified, however, that now and again a programme comprising works by Bach alone may be offered with more substantial advantage than sometimes accrues from the conviction of having done what is right and seemly. The Cantatas selected for this Concert, "Ich hatte viel Bekümmerniss" and "O ewiges Feuer," combine the purest expression of religious feeling with the soundest artistic qualities; the first-named gives, indeed, such excellent opportunities for choir and orchestra that only the custom of travelling in a beaten track explains why it is not more frequently presented by English societies in which the spirit of emulation is not wholly extinct. With Professor Villiers Stanford at the conductor's desk both works were very creditably sung and played. Equally praiseworthy was the performance by the choir of the fine Motet "Singet dem Herrn," not a work to be lightly undertaken. The soloists who took part in the Church pieces were Mrs. Hutchinson, Miss Hilda Wilson, Mr. Hirwen Jones, and Mr. Plunkett Greene. Mr. Morrow, who played with skill on the special trumpet made for performance in Bach's works, is entitled to honourable mention for his successful efforts on this occasion. Another interesting composition was a Concerto for violin, two flutes, and strings, one of a set written by Bach in 1721 for the Margrave of Brandenburg. This form of work has not such vigorous vitality as the choral compositions, though still tendering a valid claim to be reproduced from time to time. It was now given as near perfection as possible by Dr.

Joachim, Mr. Barrett, and Mr. Tootill. The other instrumental piece was the Partita in E, for violin, played by Dr. Joachim with that finish and classic taste in which he is still unrivalled.

LONDON SYMPHONY CONCERTS.

To what extent the large attendance at St. James's Hall on January 29 was due to the engagement of Madame Albani as solo vocalist it is not necessary to enquire. Enough that Mr. Henschel's enterprise was well rewarded and that every piece in the programme seemed to afford the utmost satisfaction. Mozart was represented by his G minor Symphony (the earlier version), conducted with much tact and decision by Mr. Henschel; the votaries of Wagner were accorded the "Kaiser Marsch," and for the faithful followers of Mendelssohn there was the picturesque "Hebrides" Overture. Nor was the vocal music less agreeable. Madame Albani gave the scena from "Der Freischütz," known in English as "Softly sighs the voice of evening," in her most finished and dramatic manner, and subsequently, in *Isolde's* death song, by the intensity of feeling the *prima donna* has always at command, gained more friends for the most elaborate of Wagner's operas. The novelty of the evening was a Symphonic Poem by Mr. Percy Rideout, composed during his course of study at the Royal College of Music, and avowedly suggested by Shelley's "Epipsychidion." By Mr. Rideout's express desire no printed analysis or description of the work was provided. Having stated the source of his inspiration he preferred that his composition should make an unaided appeal to the imagination of the listeners. In other words, he left it to them alone to say how far he had succeeded in musically illustrating the sentiment of the lines having their origin in the fact of a young and beautiful Italian lady being thrown into a convent. The degree of taste, and still greater measure of promise, evinced in this production secured a favourable verdict altogether independent of acknowledgment or recognition of the composer's meaning in every particular. All the instrumental pieces were worthily interpreted.

With the exception of one important work the programme of the 12th ult. was devoted to a selection from Wagner, it being the eve of the anniversary of the composer's death. That the policy thus pursued by Mr. Henschel was judicious from the managerial point of view was proved by an assemblage sufficiently numerous to fill St. James's Hall, and by the warmth of the applause honestly earned by the band in their performance of the glowing Prelude to "Die Meistersinger," of the beautiful Introduction to "Parsifal," and of the spirited "Walkürenritt." In the vocal department there was very much to commend in Mr. Henschel's firm delivery of the familiar monologue of *Hans Sachs* and in Mr. and Mrs. Henschel's quietly dramatic reading of the immediately succeeding duet from the same opera between the Cobbler Poet and the naïve *Eva*. The last-named piece was a great success. The exception above referred to was the "Eroica" Symphony of Beethoven, in conducting which Mr. Henschel exhibited the same artistic sympathy for the work in hand as for the compositions of the Bayreuth master. Stimulated under such circumstances to manifest all their wonted intelligence as well as unquestioning obedience, the members of the orchestra again merited the spontaneous approval awarded without stint to their conscientious treatment of an instrumental treasure. The *Scherzo* was particularly well given.

SIR CHARLES HALLÉ'S CONCERT.

THE splendid audience which assembled in St. James's Hall, on the 20th ult., must have afforded Sir Charles Hallé some consolation for the apathy previously displayed by the London public towards his Orchestral Concerts, even though many came chiefly, perhaps, on account of the advertised presence of the Prince and Princess of Wales. However, now that the ice has been fairly broken, the Manchester Conductor may reasonably look for a larger measure of support should he venture upon another series of Concerts next season. The programme on the present occasion need not be criticised at length, as it consisted of

attractive and familiar masterpieces. In no work is the Manchester band heard to more advantage than in Cherubini's brilliant Overture to "Anacreon," and a remarkably vigorous performance was also given of the "Tannhäuser" Overture. Though suffering from illness Madame Néruda played Mendelssohn's Violin Concerto with her customary refinement and charm. Beethoven's Pastoral Symphony, which went exceedingly well as a matter of course, and the delicious Romanza from Mozart's "Eine kleine Nachtmusik," repeated by desire, completed the scheme. At the end of the performance, which was heard in its entirety by the Royal party, Sir Charles Hallé was the recipient of immense applause.

CRYSTAL PALACE.

THE Saturday Concerts at the Crystal Palace were resumed on the 14th ult. Mr. Manns, in returning to his wonted duties, was received by the very large audience assembled with every demonstration of hearty welcome. The most prominent novelty in the programme was the Dramatic Overture by Rosalind Frances Ellicott, which was composed for the Festival of the Three Choirs at Gloucester, in 1886, and attracted a considerable amount of attention at the time. The gift of melody which Miss Ellicott possesses is turned to valuable account by her in the construction of her themes, and the scholarlike treatment of the harmony and orchestral effects made due impression upon the minds of an audience who may be said to be well experienced in judgment. No less gratifying was the well-balanced *ensemble* playing of the orchestra in Schumann's Symphony in D minor, the fourth and last of those noble efforts of genius of this particular form of expression associated with his name. The earnest attention with which every note was heard was a high tribute to the success of the educational mission of these Concerts, for it was chiefly through their means that the Schumann Symphonies have been made popular in England. That this especial work was presented in a fashion as nearly perfect as possible those who know the capabilities of the orchestra and the painstaking care of the Conductor need not be told.

Mr. Stavenhagen was the solo pianist on this occasion, and his delicate, refined, and appreciative reading of Beethoven's Concerto in B flat (No. 2) added to the number of his many admirers those who had not heard him before. His performance of Liszt's Hungarian Rhapsody was distinguished by the necessary fire and vigour needful for its complete interpretation. The concluding orchestral work was also in some sense a novelty, inasmuch as it was an arrangement of melodies from the opera "Carmen," arranged in the form of an Orchestral Suite by the composer, George Bizet, himself. It is an admirably arranged *résumé* of the chief themes in the ever-welcome opera.

The vocalists were Miss Fanny Moody (Mrs. Manns), who sang the Jewel Song from "Faust" in a brilliant fashion, and with her husband, Mr. Charles Manns, the fine duet "Caro Alicia," from "Roberto il Diavolo." Mr. Manns selected Gounod's fine scena "She alone charmeth my sadness," from "La Reine de Saba," as his solo.

Madame Néruda (Lady Hallé), who was announced to appear on the 21st ult., was unfortunately unable to fulfil her engagement in consequence of illness. Her place in the programme was taken at the last hour by Miss Ilona Eibenschütz, the young and gifted pianist, who made so promising a *début* at the Monday Popular Concerts a short time before. The Concerto in F minor of Chopin, though not great as a means for orchestral display, offers very many opportunities to the well-trained pianist for the exhibition of *technique*. The solo part was well and intelligently brought out, and Miss Eibenschütz was heartily applauded at the conclusion. Later in the programme she gave some pieces for pianoforte alone, and further confirmed the good impression she created on her *début* here.

The performance of the orchestral works selected for the day's programme was in every way equal to the high standard attained by the band. Sir Arthur Sullivan's fine dramatic Overture "Macbeth," an earlier effort of that

earnest spirit which produced the most remarkable of his operatic productions "Ivanhoe," was performed with fine power and expression; Beethoven's Symphony in F (No. 8), well known to the patrons of these Concerts, and Wagner's Overture to "Tannhäuser" were presented in the most sympathetic and artistic style, as usual with the band under the able direction of Mr. Manns.

Miss Rosina Isidor, who made her first appearance here, displayed a voice of fine resonant quality in some songs by Donizetti and Maggi.

MONDAY AND SATURDAY POPULAR CONCERTS.

In order to make the record complete, we must go back to the Concert of January 26, when an interesting novelty commenced the programme. This was Brahms's Sonata in C (Op. 1), which, so far as we are aware, had only been performed once before in London—namely, at Mr. Schönberger's first Pianoforte Recital at the Princes' Hall. Schumann's enthusiastic opinions on Brahms, written in 1853, led to the publication of this and the next two Sonatas (Op. 2 and 3). Certainly the present work is a remarkable effort for a youth, and for strong individuality may compare with the early compositions of Mendelssohn. We note in every movement the same masculine force and striking subjectiveness that are so conspicuous in Brahms's riper works, and there is no sign whatever of immaturity in any of the movements, though there is reason to believe that the *Andante* with variations, based on an old German ditty, was penned when Brahms was only fourteen years old, as at that period he played such a piece at a Concert at Hamburg. Mr. Schönberger was the executant on the present occasion, and his masterly performance was received with much applause. Some little pieces by Beethoven ended the programme, the central portion of which was occupied by Schubert's Octet, which was performed for once without break. Mr. Braxton Smith contributed airs by Handel and Sterndale Bennett.

Schumann's justly popular Quintet in E flat (Op. 44) was no doubt mainly instrumental in drawing the immense audience on the following Saturday, and the work was magnificently rendered with Miss Ilona Eibenschütz at the pianoforte. The young lady was also heard to much advantage in Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1), which she selected as her solo, and Madame Néruda was simply faultless in a Gondoliera and Moto perpetuo from Franz Ries's Violin Suite in G (No. 3), the former being an extremely pleasing movement. Beethoven's String Trio in G (Op. 9, No. 1) completed the instrumental part of the programme. Mr. William Nicholl's songs were too familiar to need mention.

The memory of Gade was honoured on Monday, the 2nd ult., by the performance of his Octet for strings, in F, which had not been heard at these Concerts for thirteen years. It is an early effort of the Danish composer, and may be described as pleasing, but certainly not great. The second movement was unmistakably written under the influence of Mendelssohn, but the third has some characteristic Scandinavian touches. Miss Ilona Eibenschütz further improved her position by her interpretation of Beethoven's Sonata in C minor (Op. 111), which she had played at a previous Saturday Concert. On the present occasion she gave a remarkably fine, we might almost say inspired, rendering of the work, and her share in Schumann's Pianoforte Quartet in E flat (Op. 47) was also perfectly done. Mr. Orlando Harley being unable to appear as the vocalist, an acceptable substitute was found in Mr. Hirwen Jones.

Schubert's Octet was repeated on the following Saturday, and room was found in the programme for a Sonata in C minor, for pianoforte and violoncello, by Mr. Emanuel Moor (Op. 22). The young composer was born in Hungary in 1863, and studied at Prague, Vienna, and Buda Pesth, but he has now settled in England. His present work is dedicated to Mr. Piatti, by whom, with Mr. Schönberger, it was played at this Concert. It is thoroughly well written music, but without a trace of individuality, or even of national colouring. Brahms would appear to be the master with whom Mr. Moor is most fully in sympathy at present, but perhaps in due course he will develop a style of his own. Mr. Santley, whose voice was obviously affected by

the black fog, sang Sullivan's "Thou'rt passing hence" and Schubert's "Der Schiffer," and Mr. Schönberger completed the programme with some pianoforte trifles, the Nocturne by Chopin which he played being that in G major, and not the more familiar piece in G minor quoted in the programme.

A great crowd assembled on Monday, the 9th ult., to greet Dr. Joachim, who evidently retains his hold on the public notwithstanding the lapse of time and the appearance of younger violinists of phenomenal ability. This is as it should be, for the services rendered to musical art of the loftiest character for more than a generation by Joseph Joachim are inestimable, and as an executant he is still unsurpassed alike as a soloist and a leader. There may have been perhaps some slight faultiness of intonation in his playing of the romance from his own Hungarian Concerto and in Brahms's Hungarian Dance in F, which he gave as an encore, but in every other respect the execution was as grand as ever, and the same remark will apply to his leading of Beethoven's Septet, and Brahms's Trio in E flat, for pianoforte, violin, and horn (Op. 40). The last-named work, now that it has been added to the repertory of the Popular Concerts, is likely to be heard frequently, for it is one of the composer's most thoughtful and beautiful additions to chamber music of the highest class. The pianist of the evening, Miss Fanny Davies, modestly contented herself with two trifling pieces by Schumann and Madame Schumann. Madame Bertha Moore displayed a pretty voice and refined method in songs by Schumann and Mr. Henschel.

Mr. Max Pauer appeared for the first time this season on Saturday, the 14th ult., and played Chopin's Allegro de Concert in A (Op. 46) with much executive ability, though he did not succeed in making this not very characteristic work wholly interesting. A truly magnificent reading of Bach's Chaconne was given by Dr. Joachim, and the concerted works were Mozart's Quintet in C and Rheinberger's Pianoforte Quartet in E flat (Op. 38). Mr. Orlando Harley was remarkably well received in Mr. Oliver King's effective song "By Northern seas."

Scant notice is required of the remaining Concerts which took place during the month. On the 16th ult. Beethoven's Quartet in E minor (Op. 59, No. 2), Mendelssohn's Trio in C minor (Op. 66), and two movements from Spohr's Duet in D, for violins (Op. 67, No. 2), in which Mr. Straus joined Mr. Joachim, were the concerted pieces, and Mr. Max Pauer introduced a Toccata in G major and minor, by Rheinberger. With regard to this piece, the remark of the programme annotator that it seems principally designed to illustrate the composer's fine technical musicianship is apt. There is plenty of scholasticism, but little inspiration, in the Toccata, and the audience was glad when the pianist, in response to the inevitable encore, gave Beethoven's familiar, but welcome Andante in F, which he played with Mozartean grace and delicacy. Mr. Hirwen Jones sang an air from Gounod's "Le Médecin malgré lui" and Schubert's "Good Night" in an agreeable manner.

Brahms's comparatively early and comparatively simple Sextet in B flat (Op. 18), Schubert's Fantasia in C, for pianoforte and violin (Op. 159), and Beethoven's Sonata in C (Op. 2, No. 3) constituted the scheme on Saturday, the 21st ult. Musicians do not need critical remarks concerning these works, and it need only be said that the Sextet went with wonderful spirit, and that Miss Zimmermann played the Sonata with quiet, chaste expression. Mr. Braxton Smith's light tenor voice was displayed to advantage in Handel's air "Where'er you walk" and Kjerulf's song "My heart and lute."

The programme of the Concert of Monday, the 23rd ult., certainly had the merit of brevity, the concerted works being Haydn's Quartet in G (Op. 17, No. 5), Sterndale Bennett's Trio in A, and Bach's Sonata in E (No. 3), for pianoforte and violin, all of which are concise and unpretentious. Of the Sonata, a splendid performance was given by Miss Fanny Davies and Mr. Joachim. The pianist gave a beautiful delivery of Chopin's Andante Spianato and Polonaise in E flat, a piece, however, which has become somewhat hackneyed. The vocalist was Miss Bremer, a mezzo-soprano with a powerful voice. She created a decidedly favourable impression in *Lieder* by Schubert, Grieg, and Brahms.

MR. ALBENIZ'S CONCERTS.

MR. ALBENIZ, or those who are acting for him, cannot be accused of any lack of enterprise. On January 27 a fresh series of no fewer than ten Concerts was commenced at St. James's Hall, the programmes to consist of chamber music. It would have been, perhaps, advisable to have secured a smaller room, for empty benches, of which there have been many so far, have a depressing effect, and, moreover, music of the class represented loses some of its effect in a large hall. The first Concert was specially interesting owing to the first appearance of a Spanish violinist, Mr. Arbos, who, it is understood, occupies a leading position both as a teacher and performer at Madrid. He is an exceedingly able executant, though his tone is not very powerful nor his style very vigorous. But his playing is free from trickery of every description, and he has evidently graduated in a good school. Beethoven's "Kreutzer" Sonata, in which he was of course joined by Mr. Albeniz, was carefully though certainly not powerfully interpreted. Mr. Arbos showed unflinching technical ability in Bach's Chaconne, and Mr. Albeniz displayed his light, delicate style of playing to perfection in one of Mozart's Sonatas in C. Mr. Max Heinrich sang Schubert's fine song "Die Allmacht" with much expression, and joined Miss Zippora Monteith, who sang in place of Madame Valda, in a portion of the duet from "The Flying Dutchman."

At the second Concert, on the afternoon of the 12th ult., Mr. W. H. Squire was added to the list of instrumental executants, and a good performance was given of Schubert's Trio in B flat (Op. 99). Mr. Squire displayed remarkable ability as violoncellist in a Gavotte of Bach, but Mr. Albeniz was not at his best in Beethoven's so-called "Moonlight" Sonata. There was again a change of vocalists, Mr. Courtice Pounds being unable to sing; but Mr. Hirwen Jones made a highly acceptable substitute.

HERR STAVENHAGEN'S RECITAL.

THE materials for this able pianist's Recital on the afternoon of the 10th ult., at St. James's Hall, were drawn from various sources, and, whether purposely or by accident, had the semblance of chronological order. Beginning with Haydn's Variations in F minor, the programme included Beethoven's C sharp minor Sonata (Op. 27, No. 2), Schubert's Impromptu in A flat, Schumann's "Papillons" (Op. 2), Chopin's Nocturne in F major and Polonaise in A flat, and was brought to a termination with pieces from Stavenhagen's own pen and that of Liszt, the mentor who introduced him to this country. It is only reasonable to suppose that this pianist has a strong predilection for the modern school, but as he seems invariably willing to adapt himself to the ideas formulated by an earlier generation his performances generally amply repay the attention bestowed upon them. His version of the Beethoven Sonata was clear and precise, exhibiting, as was of course essential, much poetic feeling and delicacy. In the richly melodious Impromptu by Schubert he was also not lacking in refinement. Herr Stavenhagen appeared still more at ease in Schumann's brisk piece, recalling the boisterous mirth of the Carnival. The Chopin and other pieces were played with the spirit required and did not fail to gain for Herr Stavenhagen the most flattering tokens of appreciation.

WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

THE charm of novelty, comparative if not positive, is never likely to be absent from the performances of an association that fosters compositions in which the resources of wind instruments have been specially consulted. A stranger wandering into the Concert-room of the Royal Academy of Music on Friday evening, the 20th ult., might have asked questions concerning at least two of the composers mentioned on the programme without being accused of indefensible ignorance of musical matters. Only one name appeared that is frequently met with in such a connection, and even that was attached to a work written partly for an instrument that cannot be considered common.

The piece in question was Mendelssohn's Concertstück (Op. 113, No. 1) for the clarinet and bassethorn, containing many delightfully melodious passages, and with its interest fairly divided between the two instruments. Messrs. G. A. Clinton and J. A. Park played it in a masterly manner, and could not have had more sympathetic listeners. The Concert began with the skillfully written Quintet in F major, by Charles Wood, to which the Society's prize was last year awarded. To this, Messrs. Frederic Griffiths (flute), Malsch (oboe), G. A. Clinton (clarinet), Borsdorf (horn), and Thomas Wotton (bassoon) lent all their judgment and manipulative dexterity. By no means the least taking composition was the last, Verhey's spirited Quintet in E flat (Op. 20), for pianoforte, oboe, clarinet, horn, and bassoon. In the course of the evening Messrs. Borsdorf and Septimus Webbe gave an Adagio in D flat, by Oskar Franz, for horn and pianoforte, and Mr. Frederic Griffiths played in brilliant fashion Joachim Andersen's "Ungarische Fantasia" (Op. 2) for flute, with Mr. Webbe again at the pianoforte.

AMATEUR ORCHESTRAL CONCERTS.

THE record of these performances becomes one of increasing importance every season. During the past month three of the most important bodies gave Concerts at St. James's Hall. The Royal Amateur Orchestral Society, which may be counted the pioneer in the movement, secured an immense audience on Saturday, the 7th ult. The programme was certainly not ambitious, but whether its unpretentiousness was due to limited rehearsals or the desire of its patrons we are not in a position to determine. Goetz's Symphony in F was represented by the first movement only, and musicians will echo the hope expressed in the programme-book that the entire work will be performed on some future occasion, as it is scarcely artistic to present masterpieces in fragments. Mr. George Mount's players were rather tame in Liszt's Rhapsody in D and G (No. 4), but they rendered an excellent account of themselves in the Overture to "Maritana" and two movements from Delibes's "Sylvia" ballet suite. Miss Marie Curran was acceptable in her songs, and Miss Kate Flinn had a warm reception after her rendering of Rossini's scena "Bel raggio." A capital performance of the first movement of Rubinstein's Pianoforte Concerto in D minor was given by Miss Jeanne Douste de Fortis, and the audience would not have complained had she played the entire work.

As comparisons are odious we will not say that the Stock Exchange is the best of the amateur orchestral societies, but it is certainly one of the best, thanks in part to the admirable training it receives from its Conductor, Mr. George Kitchin. The programme of the Concert on Wednesday, the 18th ult., was a model of its class. Sterndale Bennett's Symphony in G minor has dropped out of performance of late years—perhaps because it is not highly seasoned enough for present tastes. It was rendered with much refinement, and even better was the performance of Cherubini's "Anacreon" Overture and Francis Thomé's pretty and humorous Suite "Les Noces d'Arlequin." Gade's Violin Concerto in D minor (Op. 56) was played with much vigour by Miss Emily Shinner. It is one of the Danish composer's best instrumental works, and has a considerable amount of national colouring. In saying that it has probably not been performed before in London, the programme annotator does not perhaps include the Crystal Palace, where it was played by Mr. John Dunn, on November 13, 1886. Some part-music was well rendered by the male voice choir and songs were contributed by Mrs. Helen Trust.

On the following Saturday the Strolling Players gave their second Concert for the present season. As the event clashed with the second Oratorio performance at Covent Garden we can only refer briefly to the programme, which included Beethoven's Symphony (No. 2), Svendsen's Rhapsody Norvégienne (No. 2), Cherubini's Overture to "The Water Carrier," and some of Moszkowski's Spanish Dances, a sufficiently ambitious scheme. The vocalists were Mr. Reginald Groome and Madame Rolla, the latter taking the place of Madame Pauline Featherby at a moment's notice.

HAMPSTEAD CONSERVATOIRE.

THE ORCHESTRAL Concert of the 23rd ult. at this Institution deserves special recognition on account of the performance of no less than four important compositions by British composers. It commenced with Mr. J. F. Barnett's graceful and fluently-written Overture to "A Winter's Tale," originally composed in 1873 for the short-lived British Orchestral Society. The most important piece in the programme was Professor C. V. Stanford's Symphony in F (No. 4), first produced at the Concert which the composer gave at Berlin two years ago, but which has not been heard in London since it was played at the Crystal Palace on February 23, 1889. It is difficult to account for this neglect of a fresh, melodious, and often impressive work, the slow movement of which is perhaps the most elevated piece of writing which the Cambridge professor has given us. Mr. Hamish MacCunn's graphic, concise, and finely-contrasted Ballad-Overture, "The Dowie Dens o' Yarrow," completed the purely orchestral pieces.

Professor J. Bridge played a new and cleverly written Concertstück for organ and orchestra, composed for and dedicated to him by Dr. F. J. Sawyer. The work is in three movements, of which the melodious *Andante* is likely to be considered the most interesting, although the stately *Finale* (*Allegro pomposo*) will not fail to make a great effect whenever the solo part is interpreted by a player of such exceptional abilities as Dr. Bridge, and on such a splendid instrument as that of which the Conservatoire boasts. All the above works were conducted by their respective composers, and were played in capital style. Mr. Geaussen conducted Saint-Saëns's Concerto in G minor, (pianist, Miss Bartlett), and Madame Clara Samuëll sang.

ROYAL COLLEGE OF MUSIC.

THE College Concerts follow each other in such quick succession that we can only notice a few of the more promising performances. To these belonged, at the Concert on January 29, Miss Martha Hughes's singing of Cowen's "O peaceful night" from "St. John's Eve." Miss Hughes is gifted with a mezzo-soprano of considerable power and singularly sympathetic *timbre*, and she sings with such ease and displays so much intelligence in the management of her voice as well as in the treatment of the words, as to warrant the hope that further careful study, if pursued with thoroughness and artistic earnestness of purpose, may enable her, in due course, to justify the high expectations which a performance such as the one under notice raises. Efforts of similar promise were Miss Cecilie Eliesson's rendering of the violin parts in the "Kreutzer" Sonata, and, at the following Concert, on the 12th ult., Brahms's G minor Quartet (Op. 25). Her full, pure tone and great facility of execution enabled her to do a surprising amount of justice to her difficult task, while her broad, almost masculine style suited Brahms's noble music admirably. We have rarely heard so deep and difficult a piece of concerted music "led" by a student with so great a measure of success. The production of students' compositions being a rare occurrence at the College, some interest attached to the Concert of the 12th ult., at which two songs from the pen of a young student, Miss Ella Overbeck, were sung. Of these an impressive and unconventional setting, in the appropriately sombre key of B minor, of Shelley's lines "On F. G." ("Her voice did quiver") is the better one, the sentiment of the sad little poem having been caught in the most creditable manner. In Hood's "I love thee!" Miss Overbeck is less happy, for although her music is full of the requisite joyousness and abandon, it bears more evident signs of inexperience. Miss Minnie Chamberlain lent the charm of her voice and manner to the interpretation of her fellow-student's songs and did so both sympathetically and effectively. At the same Concert a very young pupil, Miss Gwendoline Toms, gave a remarkable rendering of Mendelssohn's F sharp minor Fantasia, the strength of the little lady's left wrist being not the least astonishing feature of a singularly finished and intelligent performance. Miss Edith Green played Chopin's Ballade in G minor with commendable accuracy and spirit, and the latter part with energy and passion.

The most charming feature of the Vocal Recital of the 19th ult. was the singing of the first three numbers of Brahms's too rarely heard Op. 44—"Zwölf Lieder und Balladen für Frauenchor." The fresh, well-trained voices of the ladies of the choral class told with delightful effect in these lovely pieces, especially in the wholly beautiful "Minnelied," with its quaint, fascinating three-bar rhythm.

ROYAL INSTITUTION.

PROFESSOR C. HUBERT H. PARRY commenced at the above Institution, on the 12th ult., a series of three Lectures entitled "The position of Lulli, Purcell, and Scarlatti in the history of the opera." At the first Lecture, which was very numerous attended, the Professor said composers might be broadly divided into two classes—the practical-minded, who wrote with their finger on the pulse of the public, the character and style of whose music was consequently greatly owing to the tastes of the period in which the music was produced; and Idealists, who defied the prevalent fashions and modes of expression of their time, and only struggled to come up to a self criticising standard. To the former belonged such men as Handel, Meyerbeer, and Mendelssohn; to the latter Bach, Beethoven, and Schumann. Lulli was an interesting example of the practical school, and of how circumstances influenced the art productions of such worldly wise temperaments. The national characteristics of French opera were the ballet and spectacular display, hence Lulli's choice of mythological subjects for his operas. The form of his operas was founded on that of the "Mascarade," in which Louis XIV. was very fond of taking part and with which Lulli commenced his career as a Court composer. Lulli had been accredited with having invented the form of overture, but those of his predecessor in court favour, Cambert, were cast in precisely the same mould, although less developed. There was a remarkable dignity and seriousness about Lulli's overtures which pointed to the frivolity of the court being more a fashion than the outcome of shallow natures. His vocal writing was greatly superior to his instrumental, being remarkable for its declamatory and expressive power. In the vocal parts his dramatic instinct led him to adopt a form of accompanied recitative much more frequently than set tunes. These he chiefly reserved for his ballet music, with which his operas abounded. A good many of these tunes were heavy and disappointing, although several were quite admirable, and others possessed Italian characteristics. By the preservation of the ballet, a clear connection was maintained with the old mascarades with dialogue, which were the penultimate step to the complete French opera form. Lulli's operas showed great constructive skill and appreciation of climax, and such as Lulli made French opera in design and object, such it had remained to the present day.

At the second Lecture, delivered on the 19th ult., and devoted to the surroundings and influence of Purcell, Professor Parry combated the opinion held by many musicians that the Puritanical influence had been detrimental to the progress of music in this country, and that they had destroyed the old English polyphonic school. This school, the Professor said, attained its highest pitch of perfection in the latter part of Elizabeth's and the beginning of James I.'s reigns, and its last and greatest representative, Orlando Gibbons, died the same year that Charles I. ascended the throne—viz., 1625, twenty-four years before the Commonwealth. The ideas of the Italian reformers had penetrated to England long before the time of the Puritans, and the taste for the grand old polyphonic style was on the decline at the beginning of the seventeenth century. The Puritans, in fact, admirably prepared the way for the new school, and gave an impulse to its development by their at first retarding its progress. Charles II., by his French tastes and preference for music of light and expressive character, did more to destroy the grand polyphonic style than all the Puritanical repressions. Charles II. quickly surrounded himself by musicians who could perform and write in the new style, which was taken up by all the well-to-do classes with the enthusiasm which a new departure in art commonly excited. Such were the influences at work when Henry

Purcell was born in 1658. He was admitted as chorister to the Chapel Royal at the age of six, in which capacity he remained for eight years, subsequently, at eighteen, being appointed Organist to Westminster Abbey.* His first compositions were anthems, which he commenced to write while yet a choir boy. There were no models for church music in the new style, and thus the sacred music of Purcell's time was based on the model of Lulli's French operas. There was, however, so much that was solid and earnest in this music that its style could be adopted for sacred music without jarring on those sensitive to the fitness of things. Purcell's next efforts were in the direction of incidental music to masques and plays, in which his genius found its most congenial field. In 1680 Purcell wrote the music to a little play called "Dido and Aeneas," which was, for the period in which it was written, a marvel of expressive power. From this and from other similar works which followed, there could be little doubt but that had another Englishman arisen of sufficient genius to carry on Purcell's work, we should have had an important school of national opera; as it happened, however, Handel came, and diverted it into the channel of oratorio. One of the most striking of the characteristics of the English masque, which was so greatly favoured by the Stuarts, was its great literary merit: it followed, however, that people were content to hear the fine roll of the spoken lines, and only desired the music to be incidental. Purcell's choral writing was far in advance of Lulli's, and a very remarkable characteristic of Purcell's works were the efforts, often highly successful, to depict expression by the harmony. In this he showed distinct affinity with the Teutonic races. Purcell also possessed great melodic gifts. The tunes were frequently unvoiced and angular, but possessed great definiteness and strong individuality and were highly expressive. His dance music was generations beyond that of Lulli, and overflowed with bright, vigorous melody and quaint and charming fancy. In short, Purcell's music, considering the standard of art of his period, was marvellous and without parallel.

The illustrations, performed by the students of the Royal College, comprised two vocal excerpts by Miss Richardson, and one from "King Arthur" by Mr. McGrath, a "Curtain Tune" by Lock, from "The Tempest," and seven of Purcell's dance tunes, which, played by the string band with great spirit, were much applauded.

GRESHAM COLLEGE LECTURES.

PROFESSOR BRIDGE commenced his second course of Gresham Lectures on the 3rd ult., when he chose for his subject, "Italian and English Madrigals, from 1560 to 1612." The Professor said that considerable difference of opinion existed concerning the origin of the word Madrigal; but it was probably first used in reference to short poems of an amatory character, and subsequently became applied to the music to which they were set. One of the most remarkable but least known of the composers of these pieces was Orazio Vecchi, born at Modena in 1551, and died 1605. His works presented the rare combination of deep contrapuntal learning and remarkable dramatic expression. His epitaph, in a Franciscan church at Modena, ran: "He was the first to bring harmony and comedy into connection. He won for himself the admiration of the world." In his preface to what seemed to have been an "opera comique," entitled "Amfiparnasso," he says: "This union of comedy and music not having, as I believe, been hitherto attempted by others, nor even thought of, it would be easy to suggest many improvements; but if I am not to be praised for the invention, let me at all events not be blamed." Editions of his works were published in Antwerp and Nuremberg, a proof of the esteem in which his music was held by his contemporaries. It was in the writings of Vecchi, the Professor added, that when searching for the most abstruse kinds of counterpoint with which to illustrate his text-book on double-counterpoint he had found his best examples. Some madrigals were admirably sung during the Lecture, under the direction of Mr. McNeil Donnavan.

* Purcell was appointed copyist, not organist, at Westminster Abbey, in his eighteenth year. See Cummings's "Life of Purcell."—Ed. M. T.

The Lecture on the 4th ult. was specially designed for students, a large number of whom were present, the subject chosen being "Sonata-form." Form, the Professor said, was plan or design, and he thought this important branch of musical art had been greatly neglected. Until recently there was no real text book on the subject. It was true Macfarren had written on the Sonata, and Miss Prescott had contributed some admirable articles which were now published in book form. There were also Bannister's chapter on Form in his Harmony Book, Dr. Harding's Analysis of Beethoven's Sonatas, and Sir John Stainer's Primer, but with the exception of the latter these were all treatises, and treatises were of very little use to the student. The explanations of sonata-form were greatly assisted by the exhibition of prepared diagrams and the highly intelligent playing of examples by Mr. Landon Ronald, of the Royal College.

The following evening was devoted to the theoretical writings and instrumental compositions of Thomas Morley, special reference being made to the Gresham College copy of his great treatise, "Introduction to Practical Music," published in 1618, on a blank page of which is an autograph letter from Sir Henry Bishop. Two fantasias by this old master for viola da gamba and viol were admirably played on these instruments by Mr. and Miss Dolmetsch, and an intricate movement for harpsichord by Professor Bridge upon a fine specimen of this instrument lent by Mr. Dolmetsch. Considerable interest was also aroused by the singing by one of the Westminster choristers of "It was a lover and his lass," and a six-part Dirge composed by Weelkes (1608), scored from the original part books by Professor Bridge, and effectively sung by members of the choir from St. Peter's, Eaton Square, conducted by Mr. W. de Manby Sergison.

The final Lecture, entitled "A Second Glance at the Viols," included the performance of several most interesting specimens of old viol music, amongst which were a remarkably graceful and pleasing "Pavin in Five Parts," by Thos. Tomkins, and the "Four-note Pavin," by Ferrabosco, so called from its being built on four notes (Fa, Sol, Do, Re), which were constantly repeated in various rhythms in the upper part, forming, as it were, an inverted ground bass. Other remarkable examples were a "Division on a Ground," by Chris. Simpson, brilliantly played by Miss Dolmetsch on the viol da gamba; a Galliarde, by the same composer, for four viols, remarkable for its cross accents and Hungarian character; and a six-part "Plain-song," by Matthew Lock. All these pieces were performed by Mr., Mrs., and Miss Dolmetsch and pupils, upon fine specimens of the instruments for which the pieces were originally written.

LONDON INSTITUTION.

ON the 16th ult. Dr. W. A. Barrett lectured at this Institution upon the subject of Folk-Songs. The lecturer, in giving the history of collecting folk-songs, said that such songs are found scattered over various parts of the country, and exhibited the prevalence of a love for music often in unexpected places—places where culture has not reached, and where the shyness of the inhabitants towards strangers is often construed into an insensibility to the charms of musical art. They are only to be heard at times of festivity—at sheep-shearing, harvest-homes, Christmas revel, or the like. Dr. Barrett expressed his regret at the decline of these songs among country people, as it had become the general idea with some people that these songs were unworthy to be uttered. Now-a-days, the rural singers troll out some blatant nonsensical ditty which had its origin in the music hall, and is dependent upon the irritating iteration of some catch-word with a concealed meaning for its chief effect. These so-called songs are often so utterly devoid of humour that it is difficult to believe that the opportunities for culture have ever been embraced by the denizens of large towns, and that, as far as the appreciation of a popular song is concerned, the people have not passed beyond the rudimentary stages of art development. Dr. Barrett further expressed the shame he felt for those country folk who neglect their own substantial homespun to flaunt in the shoddy of the music hall. Many songs of all characters and all

sentiments were sung by the lecturer in illustration of his remarks, the form and mode of some of which serve as a striking proof of their antiquity as well as of their purely natural origin. Many of the folk-songs, still occasionally to be heard in rural places, possess charms of melody and expression which warrant the attempts made to preserve them while the opportunity lasts. In the course of his Lecture Dr. Barrett very wisely suggested "that as many of these lovely flowers of poetry and music have exercised no small influence in forming the character of the people, and as, moreover, they are remarkable as being most truly expressive of the feelings, aspirations, and sentiments of those among whom, for the most part, they have originated, it is certain that the task of collecting, collating, and carefully preserving them should be a matter not for private enterprise, as it has hitherto been, but one which should be confided to experts encouraged and supported by the Government." The songs chosen as illustrations, all of which were sung by the lecturer himself in an excellent manner, were, for the most part, selected from the volume of Folk-Songs recently published by Messrs. Novello, and among those that are even more striking than the others may be mentioned "The Cuckoo," "The Seasons," "The Country Lass," "The May-Songs," "John Barleycorn," and "Polka-Mad." The accompaniments have been cleverly devised so as to preserve the quaint spirit of the melody, and, at the same time, support the voice without being unnecessarily prominent. The audience, which occupied every available seat in the theatre, listened to the Lecture with great attention, and evinced the utmost interest in the very able discourse.

OBITUARY.

WITH much regret we announce the early death, at the age of 31, of Mr. FREDERIC WILLIAMS-WILLIAMS, on the 7th ult., at Hastings. He was a Bachelor of Music of Toronto, a Fellow of the Society of Antiquaries of Scotland, and the author of a History of Music for Students.

JAMES LAMBORN COCK died on January 30, aged eighty-two. He began his career in the music trade in 1820. He was chiefly known and will be remembered as the original publisher of Sterndale Bennett's compositions. Mr. Lamborn Cock was at one time connected with the famous Antient Concerts, and for a long series of years took an active interest in the Royal Academy of Music, of which institution he became honorary treasurer in 1868, holding the post until within a few days of his death. Singularly enough, a formal expression of gratitude and regret from the committee of the Academy reached Mr. Cock's residence an hour after he had gone beyond the reach of human sympathy. He was also at one time a Member of the Committee, and subsequently auditor of the Choir Benevolent Fund, and gave valuable help in both capacities.

The death of EDWARD FREDERICK MAMMATT (aged 47), elder son of the late Edward Mammatt, the composer and organist, took place after a short illness at Ashby-de-la-Zouch, on the 5th ult.

THOMAS MOLYNEUX, well known in connection with the pianoforte trade, died on January 31, aged 88. He was one of the original directors of the St. James's Hall Company, and a liberal supporter of the Royal Society of Musicians, to whose funds he made large contributions from time to time.

We regret to announce the sudden death, on Wednesday, the 18th ult., of Mr. E. A. SYDENHAM, Organist and Director of the choir of All Saints' Church, Scarborough, a church well known for its high-class musical services. Mr. Sydenham as a choirboy at Stratford-on-Avon showed great musical ability; he studied at the Leipzig Conservatorium, and subsequently held important appointments in Dorking, Farnham, Bury St. Edmunds, &c. He was the composer of many anthems, which have attained great popularity; also of the popular part-song "The Maiden of the Fleur-de-Lys," which appeared in an early issue of this journal.

We have also to announce the death of Mr. FRANK AUSTIN, which occurred on the 16th ult., at the early age

of forty-four. He began his musical career as a chorister at Lichfield Cathedral, and was subsequently attached to the musical department at Rugby School. His compositions include glees, songs, pianoforte and organ music. He was a contributor to many magazines on music, and kindred subjects.

The death of GIULIO ROBERTI, composer and professor of choral singing, took place on the 14th ult., at Turin. He was born at Bargé, in the province of Salucia, on November 14, 1823, and made his *début* as a dramatic composer at the Théâtre Carignan, at Turin, in 1849. One of his compositions, a fine Mass for four voices, was performed at the Brompton Oratory. The success achieved by this induced the composer, who had hitherto been an amateur, to follow music as a profession and to settle in London, where he published several works. After a few years he returned to Italy, and founded a free school for singing in Florence, and evening classes for adults on the model of those he had learned to admire in England. His other writings relate chiefly to the enterprise he had so much at heart, and form standard references on the subject. He was a Doctor of Laws and a Chevalier of the Order of the Crown of Italy.

Mlle. ROSINE BLOCH, the well-known French *prima donna*, died at Nice on February 1, aged forty-two. She was a pupil at the Conservatoire, and having obtained a first prize at that Institution (together with Mlle. Marie Roze) in 1865, she made her *début* at the Opéra in the same year as *Azucena* in the "Trovatore," and at once established herself as a favourite with the Parisian public. Although her repertory never became very extensive, it included admirable impersonations of the rôles of *Fides* in the "Prophète," of *Leonora* in "La Favorita," and of *Aida* in Verdi's opera of that name. Some years ago Mlle. Bloch withdrew from the operatic stage, but re-appeared quite recently at the Théâtre Lyrique, during the short-lived management of M. Verdurt, in M. Saint-Saëns's "Samson et Dalila," when both her vocal powers and commanding presence appeared to have lost none of their previous charms.

EMILE BLAUWAERT, the excellent *Garnemann* of the "Parsifal" performances of two years ago, an artist not unknown also in this country, died after a short illness on the 3rd ult., at Brussels, aged forty-eight. Blauwaert was a native of Belgium, and began his musical career as an orchestral violinist at the Théâtre Flamand, of Brussels, a position which his fine baritone voice, admirable physique, and other natural qualifications enabled him eventually to exchange for the more attractive and remunerative one of a justly appreciated operatic singer. M. Blauwaert took part in the memorable single performance of "Lohengrin" at the Paris Eden Theatre last year, and was cast for the parts of *Kurwenal* in "Tristan und Isolde," and of *Landgrave* in "Tannhäuser," in the forthcoming Bayreuth Festspiele.

The death is announced, at Helsingfors (Finland), at the mature age of eighty-two, of FRIEDRICH PACIUS, an able musician and popular composer of songs. A native of Hamburg, Pacius studied the art under Spohr, at Cassel, and Hauptmann, at Leipzig, and having obtained an appointment at Helsingfors established himself there for the remainder of his useful career. Pacius, it may be added, was the composer of the Finnish National Hymn.

M. PHILIPPE RÜFER, for many years a much esteemed Professor of Pianoforte and Harmony at the Conservatoire of Liège, died at that town on January 30, aged eighty-one.

At Paris there died recently an aged pianoforte tuner, of the name of BONARDIN, whose proud boast it was that he had been employed as tuner for a number of years by the great Beethoven.

We have to record the death last month, at Stuttgart, of JOSEPH ABENHEIM, musical director at the Royal Orchestra of that residential town, and composer of a number of entr'actes, overtures, popular pianoforte pieces, and songs. He was born at Worms, in 1804.

The *Journal de St. Petersburg* announces the death, at the age of sixty-nine, of M. OSCAR KLEMM, General of Infantry in the Russian Army, and a very gifted and distinguished musical amateur. A number of musician-like songs, well written for the voice, have proceeded

from his pen, amongst them being the charming and popular "Air Russe," transcribed for the pianoforte by Henselt, and frequently sung in the Concert-room by Madame Christine Nilsson.

FRIEDRICH STORCK, one of the oldest resident musicians of New York, died there some weeks since, aged eighty-five. He was a native of Grünstadt, South Germany.

Another veteran connected for many years with musical art, the operatic bass-singer BOUCHÉ, died last month at Nogent-le-Rotrou (France), in his eighty-fourth year. The deceased was some forty years ago one of the most popular members of the *personnel* of the Paris Opéra, and undertaking, subsequently, a series of highly successful engagements at Florence, Milan, Vienna, Lisbon, Madrid, and elsewhere, his name became widely known in the operatic world at the time. Bouché is also the author of "L'Art du Chant," published in 1872.

We have also to record the death last month, at Vienna, of JULIUS SULZER, the distinguished orchestral Conductor of the Burg-Theater, who has written overtures, incidental music, &c., to numerous dramas performed here, notably to the historical plays of Shakespeare and to Goethe's "Faust." He was the son of Salomon Sulzer, the reformer of the Israelitic liturgy, whom he survived by only one year.

With reference to our statement that Mr. JOHN KINROSS died of diphtheria at the house of Mr. J. S. Curwen, we are asked to say that he did not contract the disease there, but arrived complaining of sore throat and took to his bed almost immediately.

A NEW ELECTRIC ORGAN.

In 1886 it was deemed advisable to remove the organ—a large two-manual instrument by Jackson—from the West gallery to the chancel of St. John's Church, Birkenhead, and Mr. Hope-Jones, a consulting electrician by profession, and an enthusiastic musical amateur, who was honorary Organist and Choirmaster of the Church in question, undertook to carry out the work, provided he was allowed *carte blanche* in regard to his method of procedure. This was accorded by the vicar and churchwardens, and after a period of four years and a half spent in patient and persistent experimenting, the instrument to-day stands undoubtedly a confessed triumph as a new departure in the electrical world, and one which can hardly fail to revolutionise organ building.

The advantage of a console, the whole of which does not take up much more room than an ordinary harmonium, with twelve or fourteen sets of reeds, and which may be moved at pleasure from one part of the church or orchestra to another, is by no means inconsiderable, and further, there is no difficulty in effecting a change of position, the sole connection between the keys and all the appurtenances of the organist's work proper and the organ itself being a set of wires enclosed in a casing the diameter and general appearance of which is similar to that of an ordinary one-inch rope. And at whatever distance the player sits from the pipes the speech of the latter is instantaneous with the touch. The latter is easier than anything of the pneumatic order, there being less resistance than that furnished by the lightest pianoforte action. For the rest, the keys are arranged similarly to other clavières of the swanbill pattern, and so also may be the composition pedals and draw-knobs. But a feature of the invention is the replacing of the latter by small tablets not unlike an ordinary toy domino, each being an inch and a quarter in length and half-an-inch in width. These may be placed over their respective keyboards, or all in one row—as is the case in St. John's organ—above the swell clavier and below the book-desk. The new stops, or whatever they may be called, act on a central swivel, and with the least touch may be thrown on or off, the angle to which they spring being almost infinitesimal and striking or partial drawing being impossible; for when once displaced by a flip of the finger to the extent of little more than the thickness of a sheet of paper a magnet does the rest and throws on or off the particular register of pipes required. Thus by a *glissando* action, as rapid as that which would

cover a couple of octaves or less on a pianoforte keyboard, every stop in the organ can be "drawn" or closed at will. The labels are coloured so as to afford a guide for the eye, and there is no difficulty in learning their locality further than can be overcome in a very brief period of practice.

A "stop-switch" is another important factor of this invention, and this is simply a domino-like tablet, by means of which any change may be effected in any of the stops while the whole organ remains *in statu quo* and undisturbed. That is, to draw a familiar parallel, just as the *Grand Jeu* or knee-pedal of a harmonium or American organ allows the player to move his draw-knobs while the full organ appliance is on without disturbing the effect, so anything may be added to or taken off any clavier while the stop-switch is set, the unsetting of the latter effecting the new registering at the moment required by the performer. And an equally great advantage lies in the fact that any stop may be turned on to any set of keys. For instance, the "great" trumpet may be instantaneously transferred to the choir or swell manual, or a stop from one of the clavières, or the whole for that matter, to another; while yet one more novelty is the adoption of a plan whereby a suitable pedal bass may be applied to each manual without interfering with that governed by the others.

Such a brief outline as the present must read almost like a tale of the improbable or impossible to the bulk of those interested in organ work, but "facts are stubborn things," and this is an accomplished "fact" at the Church of St. John, Birkenhead.

That which concerns the visible and outward part of Mr. Hope-Jones's inventions has been dealt with here, as being of greater interest to musical readers than would be a description of the ramifications of the electrician's art; but with regard to the latter, it may be said that the whole of the work seems to be as simple in detail as it is effective in result, and further, the cost of applying the power promises to be not greater than that of the tubular pneumatic action. It only remains to be added that the inventor is open to treat with any organ builder for the use of his patents and that the latter have been already adopted by at least one firm of high standing, and has received the approval of a very well-known patron of art, Mr. Thomas Threlfall, who has personally viewed Mr. Hope-Jones's work.

MUSIC IN SCHOOLS.

WE have received from Australia the 1888-89 Report of the Minister of Public Instruction to the Government of Victoria. We are gratified to observe that the subject of singing in the ordinary State-supported schools is receiving a large amount of attention. A good deal of the teaching of singing is done by special teachers who devote most or all of their time to the subject. In 1889 there were 281 schools in which lessons were given by teachers of the "first," "second," and "third" class. There were employed during the year twenty-three first-class teachers (those who give all their time to singing), twelve second-class (those who give a portion of their time), and 104 third-class (members of the school staff who receive £10 a year for giving two lessons each of three-quarters of an hour per week). The cost of the instruction thus given to 37,851 children was £8,043 16s. 1d. The department hope that ultimately the singing will be wholly taught by members of the ordinary staff, and they express their opinion that singing should be as much a part of the school life as any of the other subjects that have hitherto been included in the programme of instruction. They are bringing in a Bill which, if passed, will make a portion of the income of every head teacher and assistant depend upon satisfactory instruction being given in singing.

The Inspector of Singing, Mr. Summers, submits a special report on singing and music—a nomenclature that uncomfortably suggests some want of connection between the former and the latter. Dr. Summers finds that the songs are well prepared, but he adds an ominous warning that in future he intends to note the rate of performance of the songs by a metronome. There is probably more in this than meets the eye, but in

any case it strikes us that such a use of the metronome is out of place. As to sight singing, the inspector states that in many districts he was "agreeably surprised with the firm bold attack and success attained in singing moderately difficult tests from the staff without numbers or sol-fa syllables affixed." He remarks that the recommendation made by a great authority that singing should take place at all changes of lessons is all very well in theory, but the horrible attempts he has heard have distracted him beyond expression. We have perused Dr. Summers's account of the ability of the Victorian children to work dictation or ear exercises with unusual interest. On the occasion of this gentleman's visit to England in 1887 we were considerably astonished to hear from his lips that the Victorian school children were generally able to tell absolute pitch in dictation exercises. That is, *without any key being named*, the children could write notes sung, giving the necessary sharps and flats to show the absolute pitch. As we knew from experience that this feat could not be accomplished in any degree worth mentioning in even the best taught schools on the Continent or in this country, it was startling and, of course, gratifying to find that our own kith and kin were in possession of such exceptional powers. We regret that Mr. Summers, during his stay here, was unable, owing to numerous engagements in other quarters, to spend much time in our schools or with the specialists connected with them. It would have been interesting to learn whether this faculty of fixing pitch was one gained by superior teaching or a natural gift. With all this in our mind we turn to Dr. Summers's report of the results of his examination in dictation, and are greatly disappointed to find that the tests quoted as having been given to the highest classes are written in C major, without qualifying sharps and flats. If this is all that was meant we are bound to say that Dr. Summers's public statement—made on his return to Victoria—"that London children were not equal to Victorian State School children, and could not do such work," is altogether unjustified, and, further, we must say that his experience of what is done in London schools was far too slight to enable him to form an opinion, disparaging or otherwise. We make these remarks in justice to the great body of London teachers who have brought school singing to a remarkable state of perfection. We sincerely hope that the Victorian legislature will be stimulated by their undoubted success to persevere in their encouragement of school-singing. We are glad to observe that throughout this report there is no indication of a feeling that, as the old country is so far behind, the Victorians should rest and be thankful.

At present the whole of the music-teaching in London Board Schools is done by the ordinary school staff as part of their ordinary duty. What would the opponents of the introduction of pianofortes into Board Schools say—if they have not already exhausted their vocabulary—if it were proposed to engage special teachers as they are engaged in Paris and elsewhere? In the French capital £10,000 per annum are paid to special music-teachers who visit about 120,000 children. At this rate we should require to pay at least £30,000 per annum for London Board Schools. The Victorian payment of £8,000 for the instruction of 37,000 children would mean about £50,000 for London schools. Verily we ought to be grateful to our teachers for relieving us of this great expenditure!

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

MR. STOCKLEY's second Orchestral Concert was given in the Town Hall, on Thursday, the 5th ult. An *In Memoriam* performance of Gade's Symphony in C minor (Op. 5) was a fitting tribute to the great Danish composer, so closely connected with Birmingham. The Overture "Froissart," written by Mr. Edward Elgar for the last Worcester Festival, was included in the programme and another novelty presented was the Ballade in A minor, for orchestra, by Charles Stewart Macpherson, who conducted the work himself, and was accorded a very hearty reception. Mr. Johannes Wolff played the Canzonetta from Godard's

Concerto Romantique, and also a beautiful Reverie by the lately deceased Netherlander, Eugène Ten Brink. Mr. Philip Newbury created a very favourable impression in Gounod's "Salve Dimora," and Madame Belle Cole charmed every one by her delicate delivery of the beautiful "Slumber Song" (Op. 1, No. 10), of Robert Franz, a name almost unknown—to our shame be it said—in local programmes.

Master Max Hambourg gave a Pianoforte Recital in the Town Hall on Monday, the 9th ult. He had previously created some interest at Messrs. Harrison's Concert; but a programme sustained entirely by himself exhibited his faults as palpably as his merits. He was heard at his best in the first movement of Mozart's Concerto in D minor and the F minor Variations of Haydn.

On the Thursday following Mr. Sims Reeves gave his Farewell Concert, when the Town Hall presented an appearance only witnessed on occasions of such historic interest. The veteran tenor was in fairly good voice, but apparently felt himself unequal to the great recitative and air from "Jephtha," substituting for it Dibdin's "Tom Bowling." He also sang "The Garden of Roses," A. S. Beaumont; Balfe's "Come into the garden, Maud," and "The Bay of Biscay." With such a liberal contribution to the programme, encores were not to be thought of; but in response to the prolonged applause which greeted his last effort, Mr. Sims Reeves came forward, and when the enthusiasm of the audience was in a measure hushed, bade his friends farewell in a tasteful and touching little speech. The scene altogether was one that will long live in the memory of all present. At this Concert Master Jean Géraudy made his first appearance, and at once vindicated his claim to the term artist, in the highest sense of the word. Mr. Percy V. Sharnan proved himself a violinist of the highest rank, and Mr. Douglas Powell made a favourable impression as a vocalist. In addition to these, aid was given by Mrs. Hutchinson, Miss Alice Gomez, Miss Marian McKenzie, and Mdlle. Janotha. The same evening the Aston Choral Society gave a Concert in the Victoria Hall, when Cowen's "Sleeping Beauty" was well performed, under the direction of Mr. J. H. Adams.

The Midland Musical Society (Conductor, Mr. H. M. Stevenson) gave a performance of Mendelssohn's "Elijah," in the Town Hall, on Monday, the 16th ult. The soloists were Miss Rose Long, Miss Minnie Hackett, Mr. W. Halward, and Mr. W. Evans. There was the full band and chorus of the Society, with Mr. C. W. Perkins at the organ. Being an Artizans' Concert, at nominal prices of admission, the hall was crowded.

Miss Fanny Davies gave her annual Concert at the Masonic Hall, on Wednesday, the 18th ult. With her was associated the famous violinist, Dr. Joachim, and, notwithstanding the dense fog prevailing in Birmingham that day, the hall was filled to overflowing, even the small platform being encroached upon.

The third Concert of the Festival Choral Society took place in the Town Hall on Thursday, the 19th ult., when two of the novelties of the last Leeds Festival were produced here for the first time. Tennyson's ballad "The Voyage of Maeldune," as set by Professor Stanford, was given, under the conductorship of the composer, the vocal principals being Miss Macintyre, Miss Eleanor Rees, Mr. Barton McGuckin, and Mr. Andrew Black. The band and chorus was full and complete, and this beautiful work, in which the composer has almost equalled the overflowing imagination of the poet, was given in a manner to place its beauties fully before the audience. It was listened to with the most rapt attention throughout, and at the close the composer was the recipient of every kind of appreciative demonstration. Dr. Hubert Parry's "Ode on St. Cecilia's Day" formed the second part of the programme, and under Mr. Stockley's watchful beat was given in grand style. The massive choruses suited the singers, and Miss Macintyre and Mr. Andrew Black were most effective in the solos. "Descend, ye Nine," and "By the streams that ever flow" were choral triumphs, and the *Finale* went with immense breadth and grandeur. The work was understood at once and received with every mark of favour. Merkel's Adagio for violin and organ was played before the commencement of the "Ode," by Mr. T. M. Abbott and Mr. C. W. Perkins, and afforded much pleasure to the audience.

p *cres.*

- lis! For since . . to part, to part . . your will . . is.

p *cres.*

- lis! For since to part, to part . . your will . . is.

p *cres.*

- lis! For . . since . . to part your will is. . . .

p *cres.*

- lis! For since to part . . your will is.

mf

A - dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma -

mf

A - dieu, a - dieu, a - dieu, sweet A - ma - ril - lis! a -

mf

A - dieu, sweet A - ma - ril - lis, a - dieu, sweet A - ma - ril - lis! a -

mf

A - dieu, sweet A - ma - ril - lis! a - dieu, sweet A - ma -

p *pp* *cres.* *f*

- ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

p *pp* *cres.* *f*

- dieu, a - dieu, a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

p *pp* *cres.* *f*

- dieu, sweet A - ma - ril - lis! a - dieu, a - dieu, sweet A - ma - ril -

p *pp* *cres.* *f*

- ril - lis! a - dieu, a - dieu, a - dieu, sweet A - ma - ril -

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "lis! For since . . to part, to part . . your will . . is. O . .". The music is in 3/4 time, key of B-flat major. Dynamics include *p* (piano), *cres.* (crescendo), and *pp* (pianissimo). The piano part has a melodic line in the right hand and a harmonic line in the left hand.

Second system of the musical score. The lyrics are: "hea - vy ti - - ding, Here is for me no bi -". The music continues with the same vocal and piano parts. Dynamics include *cres.* (crescendo) and *pp* (pianissimo). The piano part features a more active melodic line in the right hand.

Third system of the musical score. The lyrics are: "ding. Yet once a - gain, yet once, yet once a - gain, Ere that I part . . with". The music concludes with a final cadence. Dynamics include *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano part has a more active melodic line in the right hand.

f *dim.* *p*

you, Yet once a - gain, yet once, yet once a - gain, Ere that I part with you,

f *dim.* *p*

you, Yet once, yet once a - gain, Ere that I part with you,

f *dim.* *p*

you, Yet once a - gain, yet once yet once, a - gain, Ere that I part with you,

f *dim.* *p*

you, Yet once, yet once a - gain, ere that I part with you,

Poco meno mosso e sostenuto. *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu, a - dieu! a - dieu, a - dieu,

pp *cres.* *pp*

A - ma - ril - lis, A - ma - ril - lis sweet, a - dieu, a - dieu! a - dieu, a - dieu,

Poco meno mosso e sostenuto. *cres.* *pp*

rall. al fine. *ppp*

a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu, a - dieu!

rall. al fine. *ppp*

- dieu, a - dieu, sweet A - ma - ril - lis! A - ma - ril - lis sweet, a - dieu, a - dieu!

rall. al fine. *ppp*

The Saturday evening Concerts go on as usual. On January 31 one was given by Miss Edith St. M. Powell, whose singing, with that of some of her pupils, greatly pleased the audience. The programme included a new part-song, "Cupid's darts," the composition of the Concert-giver, and a Gavotte for orchestra, "Zelie," by Miss Rosa Ascough. On Saturday, the 7th ult., the Birmingham Choral and Orchestral Association produced Gaul's Cantata "The Ten Virgins," for the first time. The solos were taken by Miss Lizzie Preston, Mrs. Walters, Mr. W. Molineaux, and Mr. Percy Taunton. Mr. G. Halford conducted. The performance was a good one, and the work was warmly received by the immense audience, the composer being vociferously "called" at the close. On the 14th ult. Mr. W. J. Evans gave a Concert, and, with Mrs. Richardson (pianoforte), Mr. F. Ward (violin), and Mr. J. Owen (violin), produced a new Trio by Mr. A. E. Daniels. Two pupils of Mr. Evans, Miss Freda Griffiths and Mr. Edmund Edwards, were highly successful as vocalists. The Concert on the 21st ult. was given by the Birmingham Amateur Orchestral Society, a feature in the programme being Dr. Mackenzie's Violin Concerto, not heard here since its production at the Festival of 1885.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Annual Ladies' Night of the Bristol Orpheus Glee Society took place, according to long established rule, on the 5th ult., when the usual large and brilliant company of amateurs assembled in Colston Hall to hear the perfection of glee-singing. English composers were well represented in the programme, and their works contrasted very favourably with those from the pens of musicians of other countries. A composition in five parts, entitled "Peace," specially written by Mr. C. Lee Williams for the Society, and dedicated to Mr. Riseley, the Conductor, was the chief novelty. It is a charming, graceful, and melodious composition, and contains much excellent workmanship. Mr. W. H. Cummings was represented by his "Tears, idle tears," now brought forward for the first time in our city. Both compositions were excellently sung, and were received with hearty manifestations of pleasure on the part of the assemblage. Among the other pieces worthy of notice were Dr. J. Clarke-Whitfield's "Wide o'er the brim," a descriptive composition, which was now first heard in Bristol; Sir Arthur Sullivan's "The long day closes" and "The Beleaguered," and Dr. J. F. Bridge's humorous part-song "Bold Turpin." The singing of the choir was beyond praise. No variation in the high standard of excellence was observable. The voices were resonant and admirably balanced, the clearness and intonation of the altos being marvellous. The interpretation of every piece was a feat of finished vocalisation—the blend of voices, the marking of light and shade, the enunciation, and the phrasing being perhaps unsurpassable. The soloists of the evening were Mr. John Bridson, who sang creditably, but seemed to be suffering from indisposition; and Mr. S. Evans, a member of the choir, who achieved success. Mr. Riseley conducted with sound judgment.

Miss Florence Eyre, a resident of Clifton, gave her Annual Concert of Classical Chamber Music on the 2nd ult. The lady, who studied the pianoforte under Dr. Carl Reinecke at the Leipzig Conservatoire, was assisted by Professor Brodsky, a violinist of high repute on the Continent. Miss Agnes Jansen was the vocalist, and Mr. J. H. Fulford the accompanist.

Miss Lock's popular Chamber Concert, on the 16th ult., was attended by a much larger assemblage than usual. The chief work brought forward was Schubert's Quintet in A (Op. 114), for pianoforte, violin, viola, violoncello, and double-bass. The executants—Miss Lock, Messrs. Theo. Carrington, Gardener, E. Pavey, and Bourke—gave a most praiseworthy interpretation of the work. Beethoven's Sonata in G (Op. 96), for pianoforte and violin, and a couple of movements from Sterndale Bennett's Trio in A (Op. 26) were the other principal compositions in the scheme. Mr. Montague Worlock was the vocalist.

A Concert given by the Bristol Society of Instrumentalists—the largest body of amateur players in the Kingdom—was well attended on the 9th ult. About 170 members took part in the performance, and less than half-a-dozen professionals were employed, chiefly to complete the brass and wood-wind parts. Haydn's Symphony in D was the most noteworthy work embraced in the programme, and it was played in a manner that betokened long, careful, and intelligent rehearsal. Mozart's "Zauberflöte" Overture, Reissiger's "Felsenmühle" Overture, and Boieldieu's "La Dame Blanche" Overture were the other compositions the performance of which is deserving of remark. Mr. Theo. Carrington's playing of Ries's "Moto perpetuo" was a feature of the Concert. Miss Eleanor Rees contributed songs. Mr. Riseley was the Conductor.

At the Saturday Popular Concert, on the 7th ult., the choir sang creditably a number of part-songs, the band played overtures, and Miss Ethel Bauer and Mr. Harold Bauer made their first appearance in Bristol. Mr. Gordon, the Conductor of the Society, was the recipient of a handsome present on January 22.

Miss Fanny Davies gave a Pianoforte Recital in Clifton on the 10th ult.

We have had plenty of the best of music in Bristol during the past year, but, financially, local societies have never been so unfortunate. At a meeting of the guarantors of the Musical Festival, on January 28, a call of £2 13s. 6d. on each member was made. The Monday Popular Concert Society's balance sheet shows a deficiency of about £490, and at a public meeting held on the 16th ult. it was resolved to make a call of 18s. 6d. on each guarantor. The accounts of the Bristol and Clifton Public Band, presented at the annual meeting on the 18th ult., showed an adverse balance of £289. It was resolved not to make a call for the present. Each society decided to continue its work. It is most discouraging to the committees of these excellent institutions that they are not better supported financially, particularly so when a little time since a public hall was crowded by an audience who, in the aggregate, paid nearly £900 to hear a favourite vocalist sing half-a-dozen ballads.

Dr. H. J. Edwards's new Church Cantata "The Epiphany" was produced for the first time in the West of England at St. Mary's Church, Bath, on the 9th ult. A large congregation was attracted by a notification of the presentation of the work. The simple and effective composition was given in a befitting and worthy manner by the choir, and its several beautiful numbers made a deep impression. The more striking sections were the chorus "Thou, O God, art our Father," the solo and aria "Dry was the land" and "O heaven-sent star," the evening hymn "O God of heaven," the carol "Awake, O Zion," and the closing "Nunc dimittis." Messrs. Moody, Hood, Mather, and Poole were the soloists, and Mr. A. W. Huff most ably filled the duties of Organist. Frequent musical services of this character are a marked feature of divine worship at St. Mary's, and they are generally attended by large and devout congregations.

An exceptionally fine performance of Mendelssohn's "Elijah" was given by the Bath Choral Union on the 23rd ult. The principal vocalists were Mrs. Hutchinson, Madame Belle Cole, Mr. Orlando Harley, and Mr. Santley. Band and chorus were alike excellent, except that the former was occasionally too demonstrative. Mr. Sondermann conducted with judgment.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

ON Saturday, the 14th ult., Dr. Collisson's series of Popular Concerts was resumed. A very large assembly was gathered in the Leinster Hall on that evening to greet Madame Albani and a talented Concert party. One of the most interesting numbers of the programme was an instrumental Trio by Gade (Op. 29), which was played with much skill and finish by Miss Kate Chaplin (violin), Mr. Rudersdorf (violin), and Dr. Collisson (pianoforte). The same performers gave the *Presto* from Beethoven's Trio in G (Op. 1) at the end of the Concert, and each contributed a

solo. The great soprano sang the scena from "Der Freischütz," well known as "Softly sighs," and in response to an encore "The Last Rose of Summer"; also "Ombra mai fu" from "Xerxes," the Jewel Song from "Faust," the Valse from "Romeo and Juliet," and Gounod's "Ave Maria," from Bach—a liberal display of her artistic gifts. Signor Abramoff was heard with great pleasure in the scena from "Robert le Diable," "Le rovine son queste," and later on in the Serenade from "Faust." Madame Joyce-Maas completed the list of vocalists. Beethoven's Sonata in A flat received able treatment at the hands of Dr. Collisson, who divided the duties of accompanist with Signor Bisaccia.

At the sixth Concert of the series, which took place on the 21st ult., Dr. Collisson provided a rich treat for his subscribers. Miss Alice Gomes made a complete conquest of her Dublin audience. Her songs were "The Enchantress" (Hatton), "A Cuban hammock song" (Paladilhe), and a song of Gluck's, in each of which she was recalled and again delighted her hearers with a simple ballad. Her pathetic singing of "Home, sweet home" will be long remembered here. Signor and Madame Ciampi, Mr. Charles Chillely, Signor Papini, and Dr. Collisson were the other performers.

The Sandford Choral Society, which has had a most successful season, gave an extra Concert on the 9th ult., in the Parochial Hall. Mrs. Fanny Robinson's Cantata "God is Love" and Mendelssohn's "Hear my prayer" were performed under the direction of Mr. W. R. Wolesley.

Roeckel's operetta "La Gitana" was produced at the Molesworth Hall on the 9th ult. Amongst the principal vocalists were Miss Connell, Miss O'Hara, and Mr. W. P. French.

The Chamber Music Recitals which are given on Monday afternoons in the Theatre of the Royal Dublin Society, Kildare Street, are a centre of attraction to a very considerable section of musical amateurs. On Monday, 9th and 16th ult., the programme was as follows: 1. Mozart's Trio in B flat, for pianoforte, violin, and violoncello; 2. Beethoven's Trio in D, Op. 8 (Serenade), for violin, viola, and violoncello; 3. Raff's Quintet in A minor (Op. 107), for pianoforte and strings. The executants were Messrs. Papini, Bell, Rawlins, Rudersdorf, and Esposito.

Mr. Alex. Billet commenced a series of three Classical Pianoforte Recitals on the 5th ult. in the Lecture Hall, Molesworth Street (the other dates announced being the 19th and 26th ult.). This veteran pianist, who dates his experience of Pianoforte Recitals from the palmy days of Henri Herz and Thalberg, is a most able exponent of both the classical and romantic styles, and examples of every age and school of pianoforte compositions from Couperin to Rubinstein are included in his programmes, and treated by him with an artistic feeling that makes his Recitals not only a source of pleasure but of profit to his listeners.

The Golden Jubilee of St. Andrew's Church, Westland Row, was the occasion of a very grand and solemn celebration in that Church on January 29, when Mr. J. Seymour's prize Mass and Te Deum were performed in presence of the Archbishop (the Most Rev. Dr. Walsh) and the Chapter of the Diocese.

The Dublin Musical Society puts forth a most appetising bill of fare for the coming season, under the conductorship of Dr. Joseph Smith. Dvorák's "Stabat Mater," with the second part of Gounod's "Redemption," Sullivan's "Golden Legend," and Verdi's "Manzoni" Requiem are promised, if the subscription list be adequate. So brilliant a prospect should produce a ready list of new subscribers from amongst the lovers of music and supporters of musical art in Dublin. The first Concert for the season will take place on the 12th inst.

MUSIC IN EDINBURGH AND THE EAST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

At the sixth and last of Messrs. Paterson's Orchestral Concerts a large audience listened to a sympathetic interpretation of Cliffe's interesting Tone-picture "Clouds and Sunshine," an indifferent performance of Mozart's E flat Symphony, and the "Oberon" and "William Tell."

Overtures, in both of which the characteristics of the orchestra were fairly brought out. The pianist was Miss Pauline Hofmann, whose youth and careful technique won her great applause for a scholastic reading of Mendelssohn's G minor Concerto.

The series has been more than ordinarily important this season for the programmes presented and the keen interest taken in the performances. A deep debt is due to the enterprise which secured such artists as Madame Nordica, Miss Macintyre, Mr. and Mrs. Stavenhagen, and Mr. Ysaÿe, and which in face of certain pecuniary loss engaged the Choral Union to co-operate with the orchestra in a splendid performance of "The Golden Legend." Mr. Paterson's annual statement was eagerly awaited and frequently applauded. He announced the general success of the scheme, and the firm's intention to carry on a similar set of Concerts next season. The smallness of the Music Hall greatly hampers Mr. Paterson in his desire to improve the performances and lower the subscriptions. The programmes, edited and to a large extent written by Mr. J. C. Dibdin, were in great demand.

It was a great treat to hear again Sir Charles Hallé's magnificent band at the Reid Concert (13th ult.) and at the supplementary Concert on the following day. It would be difficult to over-estimate the value of the services which his orchestra has rendered to musical taste and education in Edinburgh these last twenty-six years; and Sir Herbert Oakeley, who made his last appearance in his capacity of Reid Professor, will be remembered at least for this. The Symphony at the "Reid" was Beethoven No. 2, and a fascinating performance almost silenced those who would have wished to hear a later composition. The scholarly "Anacreon" and the romantic "Freischütz" Overtures showed the many-sided qualities of the band to perfection. The Reid Professor was represented by three numbers (Pastorale, Sarabande, and Gavotte) from an Orchestral Suite, neatly written, beautifully played, and warmly applauded. Lady Hallé was unfortunately prevented by a serious illness from fulfilling her engagement, but her place was more than creditably filled by Mr. Willy Hess, who at two days' notice undertook all Lady Hallé's solos—a notable feat and well performed. He gained quite an ovation. Madame Nordica was the vocalist, and in *Donna Elvira's* great aria "Mi tradi" and "Dich theure Halle" (from "Tannhäuser") she showed her absolute command of herself, vocal technique, and the audience. On Saturday afternoon a "monstre" programme was presented. Schubert's long Symphony in C, three overtures, two concertos, and several other smaller pieces! The Symphony was perfection, but in the Overtures to the "Flying Dutchman" and "Coriolan" the orchestra excelled itself. Sir Charles Hallé paid his usual homage to Beethoven in a sympathetic reading of the romantic Concerto in G. Mr. Hess won a warm encore for Lady Hallé's own particular property—the *Vieuxtemps Fantaisie Caprice*. Madame Nordica sang a beautiful aria from Gounod's "Reine de Saba" and two songs by Sir Herbert Oakeley. The enthusiastic applause which greeted Sir Charles Hallé after the closing number of "Semiramide" expressed a distinct hope—"Auf Wiedersehen."

At the third Edinburgh Classical Chamber Concert the chief interest centred in Brahms's fine Trio in E minor, which was not very equally played by Mr. Della Torre, Madame Hamilton, and Mr. McNeill, and a Trio by Goldmark, also in E minor (given here for the first time), which was more fortunate in interpretation though a much inferior work. The other numbers were Schubert's Rondo for pianoforte and violin, well played by Madame Hamilton; Moszkowski's Berceuse and Davidoff's "Am Springbrunnen," in which Mr. McNeill had an opportunity to show off his ever-improving technique and style; and Chopin's "Funeral March" by Mr. Della Torre.

DUNDEE.—Herr and Madame Stavenhagen gave a Recital before a large audience in the Kinnaird Hall, and the pianist was encored for his grand performance of Chopin's A flat Polonaise.

ALLOA.—The Orchestral Society gave its seventh annual Concert, on January 29, in the Town Hall. The programme was not quite so high class as on some former occasions, but Haydn's Second Symphony was a pleasant remembrance of the standard the Society usually attains.

Madame Middleton sang "Should he upbraid," "Maydew," and "Listen to the voice of love." Mr. Davie played a cornet solo, and the orchestra of forty members was directed by Mr. F. W. Smallwood.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

LAST month's miscellaneous Concerts were numerous. They were auspiciously led off by Mr. Bernhard Stavenhagen's Pianoforte Recital on the 2nd ult., when this gifted artist—who was worthily assisted by his wife—submitted a strong programme, familiar enough in several respects, but always replete with interest in its interpretation. A night or two later the Woodside Musical Association gained considerable credit by its performance of Stainer's "Daughter of Jairus," thanks to the training of Mr. Sharpe, the new Organist of Woodside Church, a gentleman who came to Glasgow with excellent credentials.

On the 10th ult. the Glasgow Quartet gave its fifth Concert of the series, and on the 12th ult. Madame Trebelli had a hearty greeting on her appearance with her touring party. Notwithstanding a programme of rich material, the audience attending the Quartet Concert was not very large. Schubert's famous posthumous Quartet in D minor and Beethoven's Quartet in A major (Op. 18, No. 5) have been heard here before, and it must be said, under better conditions as regards balance and refinement of tone. The Quartet Party is none the less a welcome organisation in Glasgow musical life, and led as it is by Mr. Maurice Sons—who gave a remarkably able performance of Beethoven's Romance in F—a more perfect *ensemble* may only be a question of a little time.

On the 19th ult. little Max Hambourg gave a Pianoforte Recital in the Queen's Rooms, but as the prodigy game is evidently played out the attendance was very poor indeed.

Dr. W. A. Barrett's Lecture to the Pollokshields Society of Music and Literature, on the 2nd ult., was delivered before a crowded and highly appreciative audience. The text, "English Folk-Songs," is well known to be a favourite one with Dr. Barrett, and it need not, therefore, be said with what felicity he treated his subject.

At Sir Charles Hallé's third Orchestral Concert the band consisted of seventy-eight performers, with Mr. Willy Hess as solo violin in place of Lady Hallé, who was unfortunately too ill to appear. The programme, carried through in admirable style, contained Beethoven's A major Symphony, Spohr's Concerto in A minor (the "Dramatic"), the "Freischütz" Overture, and a couple of movements from Tchaikowsky's second Pianoforte Concerto. The fourth and last Concert of the series was announced for the 28th ult., with the full Manchester orchestra of upwards of 100 performers, and Miss Füllinger as vocalist.

Rumour is still busy with plans, more or less Utopian, concerning the future of the Winter Orchestral Concerts in Glasgow. It may, however, be taken that the executive of the Glasgow Choral Union is perfectly alive to the requirements of the times, and, given the sinews of war, there will be no difficulty whatever in strengthening the band. Up to the dispatch of this letter nothing definite has been fixed, but everything points to a largely increased orchestra against next season's operations. The expense will be, of course, very considerable. Nevertheless, a great many of the present guarantors will face it cheerfully.

MUSIC IN LEEDS.

(FROM OUR OWN CORRESPONDENT.)

THE third Leeds Subscription Concert of the current series was given on the 14th ult., when Sir Charles Hallé and his ubiquitous orchestra appeared here for the last time this season. Beethoven's Pastoral Symphony occupied the place of *pièce de résistance*, and was accorded satisfactory treatment at the hands of the instrumentalists. The other orchestral numbers were Mendelssohn's "Athalie" Overture, Nicolai's "Merry Wives" Overture, and Liszt's fourth Hungarian Rhapsody. Sir Charles Hallé played Schumann's Pianoforte Concerto in a style that left nothing to be desired, either as regards execution or poetic expression. Madame Fanny Moody was the vocalist,

and materially enhanced her popularity here by successful vocalisation in the "Swallow Song" ("Esmeralda"), "Know'st thou the land" ("Mignon"), and "Deh vieni" ("Figaro").

Mr. Heinrich Dittmar's Violin and Pianoforte Recital, though taking place too late for notice last month (January 27), must not be left without record here, it having served to re-introduce Mr. Fred. Dawson to his admirers in this his native town, after his artistic success in Manchester and elsewhere.

A miscellaneous Concert of an unusually important character was given in the Town Hall on the 17th ult., when Madame Nordica, Mr. Edward Lloyd, Mr. Santley, Mr. Alfred Hollins (pianoforte), and the members of Mr. Broughton's Select Choir kindly gave their services in aid of the Orphan Fund of the Amalgamated Society of Railway Servants.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THREE Concerts of the Liverpool Philharmonic Society are entitled to notice in the present column, but of the two first of these but little need be said. On January 27 Mr. Ysaye gave a fine performance of Mendelssohn's Violin Concerto and Mr. Barton McGuckin sang in place of Miss de Lussan, who was unable to appear through indisposition. The Symphony was Schubert's "Unfinished" in B minor. At the following Concert, on the 10th ult., Mendelssohn's "Scotch" Symphony was given, and Bizet's familiar "L'Arlesienne" Suite also found a place in the programme. Gade's "Ossian" Overture was played *In memoriam* of the late composer, and a shadow was also cast across the proceedings by the untimely death of Mr. Blauwaert. The Belgian vocalist had been engaged to replace Mr. Santley, who was in the original instance announced, but the singers who actually appeared were Mesdames Kate Rolla and Helen von Doenhoff.

Meanwhile, at Birkenhead, Mr. Carrodus has been once more delighting the frequenters of the Subscription Concerts with his own unexcelled technique and the excellent playing of his string quartet.

At Liscard Messrs. Heinecke and Argent presented a programme of orchestral music to their subscribers at the third Concert of the present series, Mr. H. S. Welsing being solo pianist and Miss Kate Mitchell vocalist. At the fourth Concert of the same series Mendelssohn's "Elijah" was announced, with orchestra and chorus, with Mr. F. H. Burstall at the new organ.

At the Bootle Concerts the second of the series brought again to the front Mr. E. de Jong as solo flautist. In the absence of Mr. A. E. Workman, through illness, Mr. J. W. Collinson conducted the orchestra.

At Ormskirk an excellent Concert was given on the 6th ult. by a double quartet of the pupils of the Blind School, under the direction of Mr. W. D. Hall.

At Southport, on the 7th ult., Sullivan's "Golden Legend" was conducted by Mr. H. Hudson. The same work formed the programme of an open rehearsal of the Rock Ferry Amateur Musical Society, on the 9th ult.

The Gordon Choral Society is continuing a series of cheap Oratorio Concerts at the North End of Liverpool, and the results of a performance of Handel's "Judas Maccabæus," on the 9th ult., were encouraging.

On January 28 Cowen's "St. John's Eve" was given at Wigan, with complete orchestra, by the local Philharmonic Society, under Mr. J. W. Potter.

The Carl Rosa Opera season closed on the 21st ult., after a course of eight weeks. The revival of the past month was Meyerbeer's "Huguenots," and the novelty F. H. Cowen's "Thorgrim," produced on the 2nd ult., under the conductorship of the composer. The work has undergone but little recent alteration, the only new numbers being a solo for Olaf at the end of the duet in the second act and a few added recitatives. The first act has been much shortened by omitting the killing of *Sægen* by *Thorgrim*. Unfortunately the manner of the production has been the cause of a passage at arms in the local newspapers between Mr. Cowen and the managing director of the Carl Rosa Company, Mr. H. Bruce, and his stage manager, Mr. T. H. Friend. The grievances thus ventilated relate to

the first performance of the opera. The work itself, however, has been received with every mark of approval by those who have witnessed its very few performances.

Nothing definite has so far been announced regarding the proposed testimonial to Mr. W. T. Best. Mr. J. B. Brook, of Chester, however, who took the initiative in the matter, has issued a second circular, suggesting that the thing should not fall through.

The regular monthly meeting of the National Society of Professional Musicians was held at Chester, on the 21st ult., Dr. Hiles being in the chair. The chief feature of the agenda paper was a description, by Dr. J. C. Bridge, of the Recorders, or Ancient Flutes, exhibited in the Grosvenor Museum of this interesting and unique old city.

The Liverpool Musical Club has been re-constituted on its original basis. It was in the first instance established as a purely professional institution, but later on lay members were introduced. This was not found to work as well as was anticipated, and a return to its former condition has been brought about. Dr. W. H. Hunt has been elected president for the current year, and on the 21st ult. read a paper on electricity in organ building.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Thursday evening Concerts it is Sir Charles Hallé's plan to draw occasional soloists from the chief players in his orchestra, and on the 5th ult. Herr Carl Fuchs displayed considerable vivacity of execution, but a tone scarcely adequate to so large a room, in Eckert's very weak Violoncello Concertstück (Op. 26). On the same evening Miss Amy Sherwin sang; the Pastoral and Gavotte from Sir H. Oakeley's Suite in D were introduced, and Weber's "Oberon" Overture was played in a style challenging competition.

The following Thursday the elaborate funeral service known as Brahms's "German Requiem" was given for the first time since 1874. The Cantata is now too well known to need any remark beyond the plea that it cannot be fairly judged in a Concert-room, where the tone and treatment of its more solemn portions appear quite out of place. It has become a sort of fashion to extol the choral fugue upon a persistent tonic pedal; but not only are the continued noise and confusion repulsive in themselves, but the whole movement is utterly out of keeping with the words; as, indeed, are the musical settings of many of the Scriptural passages. Again was Mendelssohn welcomed as an alleviator of our gloom, and the "Walpurgis Nacht" gained a brightness and power beyond its natural investment. The soloists were Mdlle. Fillunger, Miss Alice Walker, Mr. Charles Chiley, and Mr. Andrew Black; and it is worthy of note that, ably as were the choral movements sung, the voices betrayed more fatigue at the close of the "Requiem" than they did three weeks before after the enormously more difficult Mass in D, when an admirable spirit seemed to sustain the choir to the very last chord. The excellent programme for the 19th ult., including Beethoven's ever-welcome "Pastoral" Symphony—the most simple but masterly descriptive music ever written—would, doubtless, have drawn a large audience apart from the attraction attending Herr Joachim's annual visit, which is always regarded here as a festival.

Evidently the Symphony and the "Rhapsodie Hongroise" (No. 4) of Liszt had been specially prepared, and their performance was as nearly as possible perfect. In the wildest parts of the Rhapsody every detail was clear and finished, and in the Symphony the shading was exquisitely delicate. If the interpretation in London on the following evening was equal to the Manchester rendering, surely some serious effort must be made to secure the frequent visits to the Metropolis of so highly-trained a band. Herr Joachim's Concerto in G excited great interest, and his playing of Bach's Chaconne immense applause. Madame Rolla was the vocalist.

At the Concert Hall, on the 3rd ult., Miss Fanny Davies gave a Recital, with a bill of fare substantially the same as that she offered at St. James's Hall on the previous Wednesday. Exceedingly clear and decided was the manipulation of all the pieces set down; and if the expression lacked warmth,

it must be admitted that it would be difficult for any pianist so to rise above the depressive influences of a miserably cold night and a most meagre audience as to enwrap herself in a very exalted poetic inspiration.

Two nights before an Orchestral Concert, including Gade's B flat Symphony, was given in the same room, Miss Macintyre singing "L'Altra Notte," from Boito's "Mefistofele," and Cowen's "O peaceful night" ("St. John's Eve"); and Miss Edith Robinson, after some years of study in Leipzig, greeting her friends in this, her native city, with Spohr's Concerto in D minor.

And to Mr. de Jong's ninth Concert another of our young aspirants, Miss Jeanne Bretey, who has been diligently working at the Royal College of Music, came to display her progress. Mendelssohn's Rondo in E flat is by no means an easy work, demanding as it does a very elastic touch and untiring freedom and strength of finger; but Miss Bretey came triumphantly and with perfect self-composure through the ordeal. Little else need be said about the programme, except that the Shakespearian Cantata of Dr. Watson was, for the first time, given with a band and a sufficiently powerful choir fully to display its merits and melodic charm.

At the Town Hall Mr. Pyne's Recitals draw large audiences of lovers of organ music and of skilled execution, in spite of the allurements offered on Saturday evenings by Mr. Cross at the Association Hall and by Mr. Barrett (who bids high for public support) at the huge St. James's Hall. On Wednesday evenings Mr. G. W. Lane very frequently crowds the Free Trade Hall with those whom the weekly half-holiday, now pretty firmly established here, leaves free to seek healthy and artistic recreation.

MUSIC IN NOTTINGHAM AND LEICESTER.

(FROM OUR OWN CORRESPONDENT.)

HERR and MADAME STAVENHAGEN appeared at the Drawing-room Concert on the 5th ult.

The Leicester Philharmonic Society gave a Recital of Gounod's "Faust" on the 10th ult. Great disappointment was felt at the absence of Mr. Lloyd and Miss Damian, who were unable to fulfil their engagements, though thoroughly efficient substitutes were found in Mr. Iver McKay and Miss Agnes Jansen. Madame Fanny Moody and Mr. Charles Manners in the parts of *Marguerite* and *Mephistopheles*, and Mr. Andrew Black in that of *Valentine*, were all eminently successful. The orchestra was led by Mr. Betjemann, and the choruses were well sung by the Society, under the direction of Mr. H. B. Ellis.

Herr Ellenberger's second Chamber Concert was given in the Albert Hall, Nottingham, on the 18th ult. He was assisted by Miss Cantelo, Miss Lilian Tarbolton, Mr. Richardson, and Mr. Edwin Thorpe. Their playing deserves commendation. Beethoven's Quartet (Op. 18, No. 4), Brahms's Sonata for pianoforte and violoncello (Op. 38), and Schumann's ever-welcome Quintet (Op. 44) were the pieces played.

Mr. E. H. Lemare's Organ Recitals continue to attract increasing audiences to the Mechanics' Institution on Saturday afternoons, and are evidence of a growing taste for good music.

MUSIC IN SHEFFIELD.

(FROM OUR OWN CORRESPONDENT.)

THE bulk of the local musical societies are busily engaged in preparing for their spring Concerts, and consequently the past month has contained but few fixtures of much interest. Several ballad and students' Concerts have been given and the Saturday Popular Concerts at the Albert Hall have been resumed.

On the 3rd ult. the Sharrow Literary Society gave a Chamber Concert, the performers being Miss Dora Bright, Mr. J. Peck, Mr. Alfred Giessing, and Mr. J. A. Rodgers. Miss Kingdon and the Rev. Mr. Parkin were the vocalists. Mendelssohn's Trio in C minor for pianoforte, violin, and violoncello was admirably rendered, and Miss Bright played with Mr. Peck her Suite for violin and pianoforte. The work had not previously been heard in Sheffield and

its performance aroused considerable interest, Miss Bright being a native of the town. Miss Bright played solos by Beethoven, Liszt, and Grieg, and Mr. Giessing played Goltermann's Concerto for violoncello in A minor.

After an absence of twenty years, Dr. Joachim visited the town on the 12th ult., playing Mendelssohn's Concerto and, with Miss Fanny Davies, Beethoven's Sonata (Op. 30, No. 2) and Hungarian Dances (Brahms-Joachim). Miss Davies played Chopin's Andante Spianato and Polonaise and other pieces. Mr. W. Foxon was the vocalist and Mr. J. W. Phillips accompanied.

On the 12th ult. the St. Cecilia Musical Society gave an admirable performance of "Elijah," under the direction of Mr. Wm. Brown. The chorus singing was excellent and showed a further improvement on previous performances. The quartet of soloists did exceedingly well. Mr. Edward Grime, who sang the part of the *Prophet*, creating a marked impression. Mr. J. Peck led the band and Mr. J. W. Phillips was Organist.

The promoters of the scheme of Popular Lectures at Fifth College have included therein several on musical subjects, and the wisdom of the step has been proved by the fact that the "musical nights" have attracted the largest audiences. Mr. Henry Coward's discourse on "Musical Compositions and how to enjoy them" was very successful, and equally scholarly and instructive was a Lecture by the Rev. Dr. Hicks on "Music; why we like it and how we came by it."

The Lectures and Concerts given monthly at the Press Club are becoming increasingly popular. On the 7th ult. Mr. R. Watts delivered a highly entertaining Lecture on "Stageland," and at the Concert which followed Haydn's Quartet (Op. 76, No. 3) was played by Messrs. Dean, Barnes, Claxton, and Wild.

The Collegiate Orchestral Society gave the third Concert of the season in the Cutlers' Hall, on the 16th ult. Beethoven's Symphony in A major was capitally performed, and the programme also included Mendelssohn's "Military" Overture, Thomé's "Les Noces d'Arlequin," and a selection from "Faust." Ballads were sung by Miss Joy McLean and Mr. W. J. Allen. Mr. Suckley conducted.

On the 24th ult. the Amateur Instrumental Society gave a Concert in the Montgomery Hall, playing Spohr's "Power of Sound" Symphony, a selection from "Les Huguenots," and overtures, under the direction of Mr. H. Coward.

The Upperthorpe Musical Society, of which Mr. J. Beaumont is Conductor, performed Gade's "Crusaders" on the 26th ult.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, February 10.

THE most interesting event in musical matters in our Metropolis since last writing has been the decision of the stockholders of our Metropolitan Opera House to discontinue German opera, and to lease their house for next season to Mr. Henry Abbey for the performance of grand opera in French and Italian. The cause of this change has undoubtedly been the monotony of the *répertoire* of our German Opera and the unfortunate choice of novelties for this season.

Of all the splendid promises made in the prospectus for this season only a few were kept, and these did not give satisfaction. As a natural consequence the stockholders, who have to pay a large assessment every year for the privilege of being box holders, and who consider themselves therefore part-owners of the house, grew tired of the same bill of fare year after year and decided to have a change. It is very much to be regretted that the change decided upon was a step backward instead of forward—for such the decision to have opera in Italian, and the possible consequent re-installment of the "star" system, must be considered.

The opportunity to establish grand opera in English was overlooked. After having tried opera in Italian and German, and having shown themselves dissatisfied with both, the most natural step for the stockholders to take would have been to give grand opera in English a trial. There is certainly no lack of renowned English and

American solo singers to fill the needs of any opera house; there is enough material in this city for the formation of an excellent chorus, and conductors of ability abound in this country and in England to carry opera in the vernacular to triumphant success. Let us hope, then, that after this renewed attempt to give the general public what they do not want, a step in the right direction will be taken; and that after next season grand opera in English will find a permanent home in the music temple *par excellence* of our Metropolis. In the meantime, Mr. Walter Damrosch, the Conductor of our Oratorio and Symphony Societies, and Assistant-Conductor at the German Opera, has been quietly at work, and has succeeded in securing for New York what Boston has enjoyed for many years, thanks to the liberality of one of her citizens, and what Chicago has also decided to get for the future—i.e., a permanent orchestra. Mr. Damrosch has secured a guarantee fund of \$50,000, and will make the new Camera Music Hall, which is to be opened in May, the home of his orchestra. He proposes to give weekly Popular Concerts besides the annual twelve Symphony Concerts. Mrs. Thurbur, the President of the National Conservatory of Music, also promises a permanent orchestra in connection with that institution, and is looking abroad for a famous Conductor for the same. It is said that Max Erdmannsdörfer, of Bremen, will secure the position.

The Handel and Haydn Society of Boston gave a grand and very successful performance of Dvorák's "Stabat Mater," under its Conductor, Mr. Carl Zerrahn. The solo parts were in the hands of Miss de Vere, Miss Winant, Mr. Winch, and Mr. Fischer. This, the first performance of the work by this Society, was so successful that it will find a permanent place in its limited, but strictly classical *répertoire*.

The New York Chorus Society, under Mr. C. Mortimer Wiske, only partly fulfilled its promises for the second Concert of the season. Both Massenet's "Eve" and MacCunn's "Lay of the Last Minstrel" were in the prospectus for this occasion, but it was found necessary to postpone Mr. MacCunn's Cantata to the last Concert, and give only Massenet's "Eve," supplemented with a miscellaneous second part. The chorus is newly organised and could not master both works in so short a time. Parry's "Judith," which was promised for the third Concert, will therefore not be performed until next season. Massenet's work, which was heard for the first time in New York on this occasion, scored quite a success, and made many listeners eager to make also the acquaintance of the other two parts of Massenet's sacred Trilogy, "Marie Magdalen" and "La Vierge." In the realm of instrumental music nothing new has appeared since our last letter, and we have only to mention Mr. de Pachmann's farewell Recital, and the very successful and sensational *début* of the celebrated pianist and composer, Xaver Scharwenka.

THE Annual Meeting of the Choir Benevolent Fund was held at the Chapter House, St. Paul's Cathedral, on the 12th ult. The attendance was small, which may be regarded as a proof that the balance sheet previously circulated had given satisfaction, and that members had no questions to ask. The report presented by the committee made special mention of the very successful Festival held at St. Jude's, South Kensington, in June last, and acknowledged the kindness of the Deans of Westminster, Norwich, Worcester, Peterborough, and St. Asaph in giving offertories to the Fund—an example which others might well follow, considering how small are the pensions which Cathedral authorities are usually able to allow to their aged Lay-clerks. The one unsatisfactory matter in the Society's affairs is that the honorary annual subscriptions are far below what they were a few years back, and do not meet, as formerly, the costs of management. Considering how many people attend and enjoy the services in our Cathedrals, this ought not so to be; and it is hoped that some of those who appreciate and enjoy the singing of our Cathedral choirs will send their names to be added to the list of honorary annual subscribers. All contributions will be thankfully received and acknowledged by the Secretary, Mr. W. A. Frost, 16, Amwell Street, E.C.

THE third performance of Mr. Henry Baker's second season, at the Kilburn Town Hall, took place on Wednesday, the 4th ult., the opera chosen for the occasion being "Guinevere; or, Love laughs at Law," by Stanley Stephens and Henry T. Pringuer, which was originally produced last season. The *title-rôle* was impersonated by Miss Kate Johnstone, whose charming voice left nothing to be desired; Miss Hannah Jones was a most vivacious representative of *Salina*; the *Hugo* of Mr. R. E. Fisher was also a capital performance, his fine baritone voice and good acting adding materially to the success of the evening. In addition to his responsibilities as stage manager, Mr. Henry Baker played *Smalls*, the chief of the examining board, and revelled in the humorous capabilities of the part, which he played with admirable discretion. The opera was conducted by the composer, and Messrs. J. M. Coward and Clement Locknane officiated at the Mustel organ and pianoforte respectively. The next performance will take place on April 22, when Planquette's opera "Rip van Winkle" will be performed.

A CONCERT was given on the 18th ult., at the Athenæum, Camden Road, by Mr. Gerald Walenn and Mr. Herbert Walenn, who played remarkably well upon the violin and the violoncello respectively. The feature of the Concert was the playing of Mr. Gerald Walenn, who performed an Andante and Scherzo Capriccioso, by David, in a very excellent manner. Mr. Walenn's technique is good and highly developed, his tone is round and even, and his bowing of the best character. His sole fault is want of delicacy and expression. These will doubtless come with time, and if he will carefully avoid mechanical playing, Mr. Gerald Walenn has a bright future before him. Mr. Herbert Walenn contributed a violoncello solo—a Polonaise, by Popper—with remarkable skill. The remainder of the programme was made up of songs by Mrs. Mary Davies (given in her best style) and by Miss Hannah Jones and Mr. Edwin Houghton. Mrs. Ralph gave the Rondo Capriccioso of Mendelssohn as her pianoforte solo, and Mr. Alfred Izard accompanied.

MR. J. M. COWARD's second *Matinée* took place on the 14th ult., at St. James's Hall (Princes' Room), when a very varied and interesting programme was presented. Mr. Coward's facility in bringing out every possible effect from the various instruments on which he displays his skill is remarkable, alike on Mustel organ, Liszt organ, or Organo piano, and he has a most able coadjutor in Mr. H. M. Higgs. Among the pieces specially worthy of note were two solos written by the late Prince Consort, an Andante Religioso by J. Barnby, Mr. Coward's own Suite "Algerienne," and Sullivan's "Henry VIII." music. Madame Clara Samuël sang Sterndale Bennett's "Maydew" and "Dawn, gentle flower," with great charm, and was recalled for her expressive rendering of a very effective sacred song, "Weary of earth," by Mr. Coward. The variety of recitation was imparted to the programme by Mr. Charles Fry, whose sympathetic delivery of "The Grey Tower" and a charmingly quaint and poetic "Sextain," both by Henry Rose, was much appreciated.

THE REV. J. H. CARDWELL, the newly appointed rector of St. Anne's, Soho, has adhered to the praiseworthy custom of his predecessor, Canon Wade, of giving Bach's Passion Music according to the text of St. John every Friday evening during Lent. It is so seldom metropolitan lovers of the loftier forms of musical art have the opportunity of comparing the Leipzig cantor's setting of the last hours of the Saviour as narrated by St. Matthew, with the record of St. John, that such occasions as are now offering should not be missed. The fine church of St. Anne was completely filled at the first of these Services (on the 13th ult.) for the present season. The accompaniments were played by a small orchestra, with Mr. Davies presiding at the organ, and, as in former years, the Messrs. Wade contributed valuable assistance. The solo gem of the work, the alto air "It is finished," was sung with such pathos by one of the boys in the choir as to make a most profound impression upon the congregation.

THE Chamber Concert given by the Students of the Royal Academy of Music, in St. James's Hall, on the afternoon of the 16th ult., demands some reference. To begin with, the programme commenced with a fine Motet "Sing

aloud with gladness," by the elder Wesley, whose part-music has been neglected in the Concert-room since the disbandment of the Leslie Choir. Despite the disparity of the male voices in point of numbers, the Motet was effectively given under Dr. Mackenzie's direction. Of the solo performers, the instrumental were decidedly superior to the vocal. Misses Christine Taylor and Edith Purvis showed the results of excellent training in Raff's Chaconne for two pianofortes (Op. 150), and promise was also shown as pianists by Miss Jessie Meadows and Mr. Cuthbert Cronk. The inclusion of such works as Mozart's Quartet in D minor and Mendelssohn's Trio in the same key, may be commended, as concerted instrumental music should always form an important feature in academic studies.

On the 6th ult. the members of the St. George's Glee Union gave their 264th consecutive monthly Concert in the Picnic Rooms. The first part of the programme was miscellaneous, and included a song each from Miss Stella Maris and Mr. Holberry Hagyard, a pianoforte solo from Mr. J. Henry Leipold, a recitation from Mr. Henry J. Andrew, the trio "O'er the star-lit waters" (Campana), beautifully sung by the ladies of the Society, and two part-songs, "Twins on a bank" (Hullah) and "The shepherd's lament" (Smart), by the whole choir. The Cantata "Endymion," composed by the late Mr. Edwin Aspa, was performed in the second part. The choruses were well sung by the choir, numbering about seventy voices, under the direction of Mr. Joseph Monday. Mr. J. Henry Leipold and Mr. S. H. Lamb at the pianoforte and harmonium respectively, and Mr. Henry J. Andrew as Reader, assisted largely in securing a thoroughly successful rendering of this tuneful work.

A BRANCH of the Mozart Association has been formed in London, and admirers of the great master are earnestly invited to join it, and further the "International Mozarteum Institution" at Salzburg. Its special objects are—To keep up the museum established in the house where Mozart was born, to support the Mozarteum Public School, to give festival performances of Mozart's works, and, if possible, to contribute towards the erection of a special theatre for model representations of Mozart's and other classical operas. Annual subscribers of sums of not less than one shilling are entitled to free admission to the Museum and Zaubrerflöte House, and have also the privilege of first choice of seats at festival performances. Cards of membership and the statutes of the Association may be obtained of A. Hughes-Hughes, British Museum.

THE striking impression created by the juvenile violoncellist, Master Jean Gerardy, at his first Recital, was fully confirmed at his second, which took place at St. James's Hall, on Friday, January 30. Again the little executant played like a mature artist rather than a so-called prodigy, the depth of expression he threw into his efforts being as noteworthy as his beautiful execution. Especially fine was his rendering of an Aria of Bach, but there was really little to choose, full justice being accorded to two movements from Molique's Concerto in D, Max Bruch's "Kol Nidrei," repeated by desire, and a pretty "Romance sans Paroles," by Théodore Radoux, a Liège musician. The violin solos by M. Johannes Wolff, and the songs excellently rendered by Mr. Plunkett Greene gave the necessary variety to the entertainment.

THE first subscription list of the Sainston Scholarships Fund has just been issued, and exhibits a warm interest in the proposal to commemorate the valuable services rendered to art and to the Royal Academy of Music during the forty-five years of his connection with that institution. The object of the Scholarship, which is "to place within the reach of talented young players of orchestral instruments, who cannot afford a course of academical education, the means of obtaining instruction and advice from eminent masters," should commend itself to all interested in the progress of art, but should appeal with especial force to those who know the great worth of the unselfish devotion of the artist in whose name the Scholarships are to be founded.

THE performance of "The Mock Doctor" by the students of the Royal Academy of Music, at the Avenue Theatre, on Thursday, the 26th ult., occurred too late in the month for detailed notice. The cast was as follows:—*Lucinda*, Miss

Virginie Chéron; *Martine*, Miss Violet Robinson; *Jacqueline*, Miss Hannah Jones; *Leander*, Mr. C. M. J. Edwards; *Géronte*, Mr. Bert Mayne; *Lucas*, Mr. John Fletcher; *Valère*, Mr. Ernest Delsart; *Hellebore*, Mr. C. Leslie Walker; *M. Robert*, Mr. Charles Lewis; *Sganarelle*, Mr. Allen Taussig. Mr. Randegger directed the music, and Mr. G. H. Betjemann lent the benefit of his experience as stage manager. The English version employed was that which Mr. Richard Temple revised for his performance of the opera.

MISS PAULINE BARRETT gave a Dramatic Recital at St. Andrew's, Stockwell, on the 2nd ult. Her programme included many pieces of all schools, in which Miss Barrett showed her versatility by reciting one and all with keen appreciation of the spirit of the writer and with admirable effect. Her interpretation of a scene from the "Taming of the Shrew" was in particular excellent, but the reciter showed she possessed a rare vein of humour by the manner in which she gave a parody ("Only seven") of Wordsworth's well-known poem "We are seven." The Recital was interspersed with violin solos by Miss M. Wingate, pianoforte pieces by Miss May Rodyk, and songs given by Miss Madge Balcombe and Mr. Ernest Kendall.

MR. A. J. HIPKINS has, during the past month, delivered a series of Cantor Lectures before the Society of Arts on "Musical Instruments; their Construction and Capabilities." The first Lecture was upon the subject of stringed instruments, particularly of the violin and harp varieties; and the second dealt with wind instruments, the lecturer laying special stress upon the improvements which have been effected within the present century. The subject of the last Lecture was keyboard instruments, including the organ from its earliest history, and the precursors of the modern pianoforte, a topic upon which Mr. Hipkins is admittedly one of the greatest of living authorities.

THE Llewellyn Thomas Prize for declamatory English singing, by female students, and the Evill Prize for male students, will be awarded at the Royal Academy of Music on the 10th inst. The competition for the Santley Prize of ten guineas, for the student (male or female) who may be adjudged to be the best accompanist, will take place on the 25th inst., and on the same day the Louisa Hopkins Prize, for female pianists, the gift of Mr. Edward Lloyd, in memory of his mother, will be competed for. On the following day, the 26th ult., the Sterndale Bennett Prize will be awarded to the female pianist who may be judged to be the best player of a composition by Sterndale Bennett.

MISS FANNY DAVIES gave a Pianoforte Recital on Wednesday, January 28, at St. James's Hall, and greatly pleased a numerous audience by her pure, expressive, and thoroughly legitimate playing. The two most important pieces in her programme were Beethoven's Sonata in E (Op. 109) and Schumann's Fantasia in C (Op. 17), the latter of which Miss Davies renders exceptionally well. She was also at her best in pieces by Bach, Scarlatti, Brahms, and Sterndale Bennett. One of the pieces was an Impromptu in B flat, by Mr. Arthur Somervell. It is a cleverly written piece, showing clearly the influence of Brahms.

MISS WINIFRED PARKER gave her third evening Concert at St. James's Hall, on the 3rd ult. The audience was not as large as could have been wished, but this did not prevent Miss Parker from doing the greatest justice to the songs set down to her, all of which she gave in excellent style, to the evident delight of the audience. Her most successful effort was "Inflammatus," from Rossini's "Stabat Mater," which was beautifully sung. Miss Parker had the further advantage of the assistance of Madame Belle Cole, Miss Rose Williams, Mr. Phillips Thomas, Mr. Hilton Carter, Mr. Plunkett Greene, Mr. Felix Berber (violin), and a choir of 200 voices, under the direction of Mr. William Carter.

THE Preliminary Examinations at the Royal College of Music for the eleven open Free Scholarships vacant at Easter took place on Wednesday, the 4th ult., at sixty-nine centres throughout the country. Five hundred and fifty candidates were examined by 207 of the honorary local examiners acting for the College. The bulk of the examinations were conducted, by permission of the mayors of the various towns, at the municipal buildings. The result will

be made public shortly. The final examination will be made before the Director and Board of Professors at the College, on the 27th and 28th ult., too late to show the results this month.

FOR the Examinations of the Associated Board of the Royal Academy of Music and the Royal College of Music the number of candidates this year is 1,658—greatly in excess of last year. The Preliminary Examinations in the Rudiments of Music were held on the 19th ult., at seventy-five local centres, mostly in municipal or other public buildings. The Local School Examination scheme has been well taken up throughout the country—200 schools and teachers have registered, and will present upwards of 2,000 pupils for examination. The examiners are Messrs. Cowen, Cusins, Fanning, and Gadsby. Arrangements for the fixing of the dates are now in progress.

THE committee of the Manchester Sunday School Union announce the result of the Hymn-Tune Competition, 1891. Of the 530 tunes which were sent in by 225 competitors three prizes of £3 each have been awarded to "Raindrop," for "I'll hie me down," &c., Class I., for infant voices; "Tenax," for "True-hearted," &c., Class II., bold, march style; "Violet," for "Hosanna," Class III., festival hymns. The committee also have decided to purchase the copyright of the following: "Golden Age," "March along"; "Mahlzeit"; "Little hearts"; "Jan Stein," "Tis sweet to think"; "Tenax," "I'll hie me down"; "Semper Paratus," "True-hearted."

A HIGHLY successful Concert in aid of the Teachers' Orphanage and Benevolent Fund was given on January 27, in the Shoreditch Town Hall, under the direction of Mr. T. Miles Morgan, H.M. Sub-Inspector of Schools. There was a large and appreciative audience of teachers, and the Concert was pronounced a grand success, both musically and financially, no less a sum than £77 being handed over to the charities concerned. Among the artists were Madame Edith Wynne, Miss Mary Hutton, Miss Beatrice Riversdale, Mr. C. Jelley (oboe), Mr. Westlake Morgan (pianoforte), and Mr. Frank Arnold (violin).

THREE choral works were brought forward at a Concert given on Saturday afternoon, the 7th ult., in Westminster Town Hall, by Miss Holland's Choir. The first, an Oratorio of very concise form, the "Ascension," is a clever and musicianly work by Dr. H. J. Edwards, containing examples of skilful choral writing and some exceedingly effective solo numbers. A picturesque setting for chorus of the "Coronach" in the "Lady of the Lake," by Mr. F. J. Simpson, and a cantata, "The Young Lochinvar," by Miss Ethel M. Boyce, were also given with a considerable degree of success.

A CONCERT was held on Thursday, the 5th ult., at the Board School, Prospect Terrace, Grays Inn Road, in aid of the fund being raised for the poor of the parish of St. Peter's, Regent Square. The following ladies and gentlemen took part in the Concert—Misses Abrahams, Jackson; Messrs. Hall, Abrahams, and Duncan Moule; Mr. Whately, Misses Willson, Miss L. H. Russell, Mrs. Pearson; Messrs. Hill, Herbert, Bedford, and Sharps; accompanist, Miss Phillips. The Concert was a success, as a large sum was collected for the above parish.

THE Crouch End Choral Society gave its second Concert of the sixteenth season on the 10th ult., at Christ Church School Room, Crouch End. The programme contained, amongst other pieces, Macfarren's "May Day," Locke's music to "Macbeth," and a Festival March for orchestra by the Conductor of the Society, Mr. Alfred J. Dye. The solos were sung by Miss Fanny Johnson, Miss Ada Rowley, Mr. Frank Salter, and Mr. J. L. Haddon. Miss Preston presided at the pianoforte and Mr. T. H. Bunbury at the harmonium.

A PERFORMANCE of Handel's Oratorio "Samson" was given on the 21st ult., at the People's Palace, by the People's Palace Choral and Orchestral Societies. The soloists were Mrs. Helen Trust, Miss Dora Barnard, Mr. Bernard Lane, and Mr. Wilfrid Cunliffe. The orchestra was led by Mr. W. R. Cave. Mr. B. Jackson (Organist of the People's Palace) presided at the organ, and Mr. Orton Bradley (Musical Director, People's Palace) conducted the work.

THE COMUS Glee Club gave their second Concert at the Montpelier Assembly Rooms, Peckham, on January 26. The glee singing was again of a high order and was greatly appreciated by those present. Songs were ably contributed by Messrs. Mepstead, Harvey, Hazelgrove, Hulford, R. A. Nelson, and C. White. The Comus Glee Singers sang several quartets during the evening in an admirable manner. Mr. James Serjeant conducted.

DR. NAYLOR, Organist and Choirmaster of York Minster, has been granted six months' leave of absence from his duties in order to recruit his health, which is impaired by overwork. To testify their appreciation of his worth many of the citizens of York have subscribed to a fund for presenting him with a testimonial prior to his undertaking a tour abroad.

A PERFORMANCE of Mendelssohn's "St. Paul" was given by the Finchley Musical Society at a special Service held at St. Paul's Church, Finchley, on the 5th ult. The soloists were Miss Mary Willis, Mr. Alfred Kenningham, and Mr. P. E. Tuckwell. Mr. George J. Bennett presided at the organ, and Mr. W. T. Gould, Organist of Finchley Parish Church, conducted.

ON Friday evening, the 13th ult., Stainer's Cantata "The Crucifixion" was performed at Christ Church, Forest Hill, by the choir of the church. The principal soloists were Mr. H. Carman and Mr. Alfred Caink, who were joined by Master W. Lyon and Mr. Hooker in the unaccompanied quartet "God so loved the world." The minor soloists were Messrs. Green and Holden.

THE Sacred Cantata "The Daughter of Jairus" (Sir J. Stainer) was performed at St. Mark's, Notting Hill, on Thursday, the 10th ult., by the choir of the church. The solos were rendered by Master Benjamin Millett and Messrs. Jemmett and W. Nine, members of the choir. Mr. Warren Tear, Organist and Choirmaster of the Church, presided at the organ.

HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH has been graciously pleased to become patron of the Westminster Orchestral Society, which was founded in 1885 for the culture of high-class music, and particularly of works by British composers.

ON the 10th ult., at the Gospel Oak Congregational Institute, Mr. G. W. Pye gave a Lecture on Mendelssohn. The Lecture was specially interesting, not only for the manner in which it was delivered, but for the choice musical illustrations which were performed.

ON the 5th ult. Dr. W. A. Barrett commenced a course of eight Lectures on "Musical Material," delivered at the Tottenham High School for Girls. The Lectures are given every Thursday at four o'clock in the hall of the school.

THE calendar of the Guild of Organists from June, 1889, to June, 1890, has just been issued. It contains a quantity of information interesting to the members of the Guild.

AT Dublin University, on Shrove Tuesday, the degree of Doctor in Music was conferred upon Mr. Fred. W. Haydock of Alexandra Park, Manchester.

REVIEWS.

An Idyl. A Pictorial Music-Play. The Music composed (and the Play illustrated) by Hubert Herkomer, R.A. The Lyrics by Joseph Bennett.

[Novello, Ewer and Co.]

THIS sumptuous volume of music, verse, and etchings is a somewhat uncommon manifestation of modern enterprise in art. The idea of an illustrated music-play cannot, of course, be regarded as new, and we have under our eye at this moment a magnificent edition of "Fidelio," with engraved illustrations by some of the best artists in Germany. But we may say with some assurance that never before has a composer of a music-play sent it forth to the public with illustrations by his own hand. So striking an instance of versatility was reserved for the Admirable Crichton of Bushey. Bibliographers, howsoever indifferent about the contents, will look at the book under review

with complacency. It is a fine example of what can be done by skill and liberality even now, when, perhaps, we fall somewhat short of the achievements of our more leisurely and painstaking forefathers. At all points, whether we consider the engraved music plates, the letterpress, the printing, or the general get-up of the volume, it satisfies the exacting eye, and does infinite credit to the publishers and those working under their direction. For the etchings Professor Herkomer is responsible. They are sixteen in number, some printed "in the text," others taking up a full page, and all are supremely successful, not only from a technical point of view, but as, in the true sense, illustrations of the characters and incidents in the play. As to this, let us remember that seldom has an artist worked with the etching needle under conditions of more perfect sympathy with his task. Professor Herkomer conveyed to the plate, and from plate to paper, the likeness of personages and scenes which he had himself created and embodied, either in person or vicariously, in stage representation. All the characters shown here are, in a sense, his children, and he has drawn them lovingly, as a father should. We do not hesitate to say that the etchings accompanying this book, whether regarded as a source of artistic pleasure or from the lower point of view of an investment, are worth the sum charged for the entire volume. Here we should state that with the earlier copies (Nos. 1 to 176) an extra set of etchings is given, printed on vellum, Japanese paper, or Dutch hand-made paper, according to price. These, in portfolio or on the walls, are a joy for ever to those who have eyes to see.

Turning to the music-play, our readers may be reminded that "An Idyl" was produced at the Herkomer Theatre, Bushey, in June, 1889, in succession to a sketch entitled "The Sorceress," upon which, moreover, it made a great advance. In "The Sorceress," as regards everything outside the pictorial element, Professor Herkomer only felt his way, and gave his strength a modest trial. Encouraged by the result, he undertook a piece not only greater in dimensions, but more complete in form and varied in character and incident. Besides this, he devoted himself with ardour to the study of orchestration, and promptly utilised his rapidly acquired knowledge in the new work. Were Professor Herkomer questioned upon the point he would say that familiarity with colour in painting proved of no little help in laying on his orchestral tints. But, whatever the cause, the results were notable as a proof of great natural aptitude. Indeed, Dr. Richter once expressed to the present writer his surprise at what he saw in the amateur composer's score after so brief a period of study. The performance of "An Idyl" at Bushey, allowance made for want of stage familiarity, was, as everybody remembers, quite successful, and encouraged the composer to undertake a still more elaborate task for 1892. Upon this he is at present engaged.

The story set forth in the volume before us is Professor Herkomer's own invention. He may have received hints as to matters of detail from the writer of the lyrics, Mr. Bennett, but substantially the whole credit is his. He may be proud of it, for nothing in the "argument" is at variance with the ideas suggested by the title. The whole picture of rustic life in early English times is idyllic, and every character falls naturally into grouping. It is a family tale, never wandering beyond the household, or from under the roof of sturdy honest *John the Smith*, whose love for his daughter makes him tender as a woman. Moreover, it is a healthy, innocent tale, adapted to make us think better of our kind; for even the young lord, whose shadow falls disturbingly upon the family group, proves a good fellow at heart, and when appealed to refrains from the mischief which, in sheer thoughtlessness, he may at one time have looked upon as a pleasant indulgence. For the rest, who cannot sympathise with the manly lover, *Dick-o-the-Dale*, with the endearments of *Jack the Apprentice*, and *Meg the Serving-maid*, and with the pure-minded though sorely-tempted *Edith*? All these characters are very human, and being that are ever with us. They may wear an antique garb, but we know them well, their fortunes interest us, and we watch their course with more or less of the fellow feeling that arises from a common experience. As regards the structure of the play, the absence of spoken dialogue, for which pantomime with a

suggestive orchestral accompaniment does duty, naturally arrests attention. Some may not like it; others approve the plan as allowing prominence to the pictorial element, from contemplation of which, at certain moments, the audience are not disturbed. This feature, let us add, is familiar to students of the lyric stage, and even the extreme idea of a play entirely in pantomime, with continuous orchestral comment, were it now put forth, would be recognised as merely the resurrection of an old thought.

Professor Herkomer's music, like the product of his etching needle, is purely illustrative; that is to say, it is nowhere music for music's sake, but everywhere has its *raison d'être* in stage character or situation. This fact explains a frequent absence of "form," which, however, is wanting in no greater degree than usual to modern work of the class. But the composer falls easily into form when dealing with the lyrics. The opening chorus of peasants and children may be cited as an example, and several other numbers with it; the music in each case having a simple, melodious, and expressive character. Nevertheless, it appears to us that the composer is much more satisfied with himself and his work when using the orchestra only. This may be indicated by the fact that he prefers to do without vocal music when an old *Granny* is supposed to amuse the children with a story, and also when the household of *John the Smith* say, or rather think, a "grace." Besides being curious examples of favour shown to instruments as against the human voice, these numbers indicate, in an interesting manner, the orchestral bent of Professor Herkomer's mind. We shall not undertake a minute analysis of the work. Important though it be as a stage in development, its destined successor, "Found" (to be produced next year), will far transcend it in every way. At the same time, all who are attracted by the career of a very remarkable man should possess this beautiful book as evidence of rare versatility, of a singularly quick and ingenious nature, and of the rapidity and boldness with which the composer has progressed along a road other than that which he travels as a painter. In after years no artist of the present generation will present so interesting a study as Herkomer, and then whoever possesses the volume before us (only 676 copies are issued) will deem himself fortunate.

English Folk-Songs. Collected, arranged, and provided with Symphonies and Accompaniments for the Pianoforte, by Wm. Alex. Barrett.

[Novello, Ewer and Co.]

MESSRS. NOVELLO have evidently resolved that, however widely the acceptance of new music may prevail in this country, the old music shall not be allowed to die out. In furtherance of this design, songs by the truly representative composers of England are constantly issued by this enterprising firm, pleasantly reminding us that a national school of music really does exist, which, on its own merits, and not from a mere feeling of patriotism, deserves wider recognition than it has hitherto obtained; and now we have a volume of *English Folk-Songs*, collected, as the preface informs us, "from various sources during many years." This almost unworked mine will yield many treasures to those who diligently search for them, the pure and unpretentious melodies—all of which have been noted down from the singers themselves—having, apart from their tunelessness, the merit, in most cases, of faithfully reflecting the words to which they are wedded, especially those which are so frequently sung at harvest-homes, festivals on the occasion of sheep-shearing, at Christmas time, at ploughing matches, and rural entertainments of all kinds. It is worthy of notice that the songs do not belong to any particular county, but are popular in many places, each district where the same song is found embellishing it with local peculiarities of dialect. From so extensive a collection it would be useless to name any specimens entitled, in our opinion, to special praise; but we may say that additional interest is given to each song by an appended note telling something of its history. The accompaniments have all been written by the editor, with the exception of that to the "Birds in the Spring," which is the work of Mr. B. W. Horner. There can be no doubt that this carefully edited volume will be heartily welcomed by all who

love genuine Folk-Songs, and we are glad to learn by the preface that there are many more of the like character waiting for further recognition.

The Solo Music in Mendelssohn's "Elijah." Edited, with marks of expression and phrasing, by Alberto Randegger. Soprano, alto, tenor, bass.

[Novello, Ewer and Co.]

THIS work will indeed form a most valuable guide to solo vocalists who desire to carry on the traditions of Mendelssohn's Oratorio; for perhaps no artist now before the public is more qualified to publish the result of his experience on this subject than Mr. Randegger, who, both as a Conductor and an intelligent listener, has had such frequent opportunities of observing the methods of rendering the solos adopted by the great vocalists who have been engaged in their interpretation. The editor in his preface modestly disclaims any originality in his work; but the idea itself may be said to be original, for, save by private lessons, it would be difficult indeed to give a reading of the solos in a composition so well-known that would thoroughly satisfy a critical audience without such hints as are contained in the volume before us. It is a graceful and appropriate act for a firm so identified with this world-renowned composition to issue a book of directions so reliable as to expression, phrasing, and breathing, in the due rendering of solos which tax the best energies of even the most experienced singers. Another of the advantages which reasonably may be claimed for this edition is that each vocalist sees only the solos which he or she has to sing, so that the entire work need not be held in the hand during performance. With regard to the metronome marks, the editor tells us that those which appear in the first edition are no longer observed, "and as we know," he says, "that the composer himself was no great believer in 'metronomes,' figures indicating the *Tempi* usually adopted are placed within brackets above the original ones." We sincerely hope that this edition will have an extensive sale, not only for its own sake, but because it is likely to be followed by others of a similar character.

FOREIGN NOTES.

THE Beethoven Haus, at Bonn, has just been enriched by the portrait of the Countess Thérèse von Brunswick, Beethoven's only love, who had presented it to the composer during their secret betrothal. The portrait, three-part life-size, is the work of Lampi, a Viennese painter of considerable reputation at the beginning of the present century, and bears the inscription, in the handwriting of the lady: "Dem seltenen Genie; Dem grossen Künstler; Dem guten Menschen; von T. B." The interesting relic had been for many years in the possession of Capellmeister Helmesberger, of Vienna, who has now presented it to the Bonn Institution.

MADAME INGEBORG VON BRONSART's opera "*Hiarne*" (to which we referred in our last month's Notes) was brought out at the Berlin Opera on the 14th ult., the performance deriving some special interest from the fact of the composer of the work being a lady of some social eminence. The result, a Berlin correspondent informs us, was on the whole satisfactory, quite apart from the probability of a *succès d'estime* being assured beforehand. The opera, though abounding with reminiscences, is the work of a capable musician, and contains some very interesting moments, particularly in the more tender situations of the drama. The libretto, from the experienced pen of Herr Bodenstedt, deserves praise for its purity of diction and general adaptability to musical treatment. The Emperor was present on the occasion, and the new opera is likely to remain on the *répertoire* for some time.

The present is a year of centenaries of eminent musicians. It includes, though little notice has been taken of it, that of Charles Czerny, whose memory survives in the present day through his excellent instructive works for the pianoforte, but who was also the author of numerous other compositions, including masses and sacred cantatas, to the number of over one thousand. Czerny was born at Vienna on February 21, 1791, and among his pupils were Franz Liszt and Thalberg.

The Weimar Hof-Theater is preparing to celebrate the one hundredth anniversary of its existence, in May next, with festival performances, including the two parts of Goethe's "Faust" and a first production of a posthumous opera by P. von Cornelius, entitled "Gunloed," which has been recently completed by Herr Eduard Lassen.

According to a recently furnished report, there are at the present time five hundred and sixteen pupils, of both sexes, at the Royal Conservatorium of Stuttgart, forty-seven of whom are of British nationality. The teaching staff of the institution consists of forty-four professors, seven of them being ladies.

A most favourable reception has been accorded at Augsburg to a new opera by Herr Franz Curti, of Dresden, entitled "Hertha"; the work has, in consequence, been accepted for performance at several other operatic establishments of the Fatherland.

Liszt's "Prometheus" choruses are to be shortly performed by the University choirs of both Heidelberg and Jena, as well as at Aix-la-Chapelle, under the direction of Herr Schwickerath, in the latter town.

An opera, entitled "The Empress of the Balkans," by a young composer of Greek nationality, M. Georgis, has been accepted for performance at the Imperial Opera of St. Petersburg. It is rumoured that the Prince of Montenegro is responsible for the libretto.

Musik-Director Schuch, of Dresden, will be the principal Conductor of the Festival of the Lower Rhine, to be held in July next at Aix-la-Chapelle.

A new opera, "Afraja," by Otto Dorn, is in course of preparation at the Coburg Hof-Theater.

The centenary of the birth of Meyerbeer, which occurs on September 5 of the present year, is to be commemorated at the Berlin Opera by the performance of a series of the most important operatic works by that versatile composer, who was a native of Berlin, and resided here during the latter part of his career, having the title of General Musik-director conferred upon him by the King of Prussia.

A new Wagner Society has been constituted at Weimar, with numerous influential members, under the directorship of Capellmeister Dr. Lassen.

An Academical Orchestral Society has been formed by the students of the Berlin University, Herr Max Grünberg having been appointed Conductor.

A new three-act opera by Felix von Woysch, entitled "Der Weibekrieg" ("Female Warfare"), is being mounted both at the Stadt-Theater of Breslau and at that of Nuremberg.

"Heilmair the Fool" ("Heilmair der Narr") is the title of a new opera in course of preparation at the Hamburg Stadt-Theater, the composer being Dr. W. Kienzl, already favourably known by an operatic work, "Urvasi," and other compositions. Dr. Kienzl has recently been appointed to the conductorship of the Hamburg Theatre.

We gather from recent numbers of the Stuttgart *Neue Musik Zeitung* that Professor Robert Goldbeck, of Königsberg, well known to English amateurs as a pianist and composer, has obtained the first prize for a pianoforte composition offered by that journal some time since, and competed for by nearly four hundred applicants. Herr Goldbeck's opera "Newport" is likely to be produced ere long at the Königsberg Stadt-Theater.

At a recent Concert of the Berlin Philharmonic Society, under direction of Dr. Hans von Bülow, an early composition by Dr. Joachim—viz., an Overture to Shakespeare's drama "Henry IV."—was revived, and received with much favour by the audience.

A new and revised edition of Ambros's justly esteemed "Musik Geschichte" is in progress, the publisher being Mr. C. F. Leuckart, of Leipzig.

At the eleventh Silesian Music Festival to be held this summer, conducted for the first time by Dr. Wüllner, the following works will be included in the programme—viz., Beethoven's "Eroica" Symphony, Haydn's "Seasons," a Cantata by Bach, portions from Schumann's "Faust" and from Wagner's "Parsifal," as well as a Concert-Overture by the late Conductor of these Festivals, Ludwig Deppe.

A commemorative tablet is to be placed, at the instance of the municipal authorities, against the house No. 8bis, Thurmstrasse, Osnabrück, where for a number of years Albert Lortzing, the composer of "Czar und Zimmermann,"

had his domestic abode. A festival performance of the composer's opera "Hans Sachs" is to be given at the same time by the artists of the Municipal Theatre. During his Osnabrück period, we may add, Lortzing was employed in the comprehensive capacity of actor, operatic singer, and composer.

Herr Leonard Wolff, musical director of Bonn, has been appointed professor extraordinary of the Bonn University, where he will deliver courses of lectures on music, art, and science.

Bach's Mass in B minor was announced to be performed at the Paris Conservatoire on the 22nd ult., this being the first time of the production of this stupendous work in France. Several French journals have devoted preliminary articles to the subject.

At the Paris Opéra Comique, "Lakmé," by the late Léo Delibes, is to be revived early this month, and will be followed by M. Massenet's opera "Esclairemonde" and M. Emile Pessard's "Les Folies amoureuses."

A new opera, "Naquel," by the Spanish composer, Señor Santamaria, is in course of preparation at the Royal Opera of Madrid.

M. Lamoureux, encouraged by the success which attended the Concerts given by his orchestra in Holland and Belgium last year, has decided upon giving another series of performances in these countries, to commence in the first week of next month.

The one hundredth anniversary of the birth of Hérold was celebrated on January 28 by a gala performance of that genial composer's opera "Le Pré aux Clercs," preceded by a suitable prologue from the pen of M. Lucien Pâté; this, we may add, being the fourteen hundred and eighty-second Paris performance of the work. Similar commemorative performances were given in some of the leading provincial towns, notably at Bordeaux.

M. Saint-Saëns's opera "Samson et Dalila," was produced for the first time last month at Lyons, and was very favourably received. The projected performance here of Wagner's "Lohengrin" is looked forward to with much interest by French amateurs.

The entire second act of Wagner's "Tristan und Isolde" was given, with the German text, at the Paris Lamoureux Concert of the 15th ult., and was listened to with the utmost attention by a crowded audience. Considering the absence of dramatic action and stage accessories, this is certainly saying not a little, and should be proof sufficient of Wagner-appreciation being rife in the French capital.

Wagner's "Lohengrin" was performed, on the 7th ult., at the Théâtre des Arts of Rouen, and although there were some attempts at a hostile demonstration, the success of the opera was complete. There was a full house, numerous visitors having come over on purpose from the capital. Several repetitions of the performance have taken place.

At the Paris Grand Opéra, M. Massenet's "Le Cid" has been the principal feature in last month's performances, with Madame Rose Caron as the *Chimène* and M. Duc as the *Rodrigue*. M. Vianesi is about to resign his post of Conductor at the Opera, and after having fulfilled a short engagement at St. Petersburg, he will proceed to the United States, where he has accepted the conductorship of the opera company formed by Mr. Abbey, including M.M. Jean and Edouard de Reszke.

The performances of Wagner's "Siegfried" were continued last month at the Théâtre de la Monnaie, Bruxelles, where also Mozart's "Don Giovanni" is being remounted and carefully rehearsed for some weeks past.

M. Salvayre's four-act opera "Richard III." was produced last month for the first time at Nice with considerable success, the composer himself conducting. The opera, the libretto whereof is founded upon Shakespeare's drama, was first brought out in 1883 at St. Petersburg.

A highly successful performance of M. Gounod's "The Redemption" is reported recently from Tournai (Belgium), given by the Société de Musique of that town, under the intelligent direction of M. Stiénon du Pré.

An interesting autograph volume of Auber has just been presented to the Paris Conservatoire by M. Weckertlin. It contains studies in harmony by the master, when he was a pupil of Cherubini, and contains, *inter alia*, an instrumental fugue written by him upon a theme taken from Cherubini's opera "Faniska."

Under the title of "L'Histoire de cent mille pianos," M. Oscar Comettant has just published (Paris: Fischbacher) an interesting and chatty volume, containing many curious anecdotes relating to eminent pianists, past and present.

Heine's eccentric version of the "Faust" legend has been converted, by MM. L. Detroyat and Armand Sylvestre, into a grand ballet, with soli, duos, and choruses, which has been set to music by no less than five young composers who have gained a first prize at the Conservatoire. The authors are in treaty with a Paris *impresario* for the production of the work, the mounting of which will involve considerable expense.

M. Th. Dubois has been nominated the successor of the late M. Léo Delibes in the Chair of Composition at the Paris Conservatoire, M. Albert Lavignac succeeding M. Dubois in that of Harmony.

Musical circles at Copenhagen are on tiptoe of expectation regarding the forthcoming first performance of a new opera, entitled "The Sorceress," by a young composer, M. Enna, whose work, according to the *dictum* of Johann Svendsen, is full of the very highest promise.

A brilliant success is reported from Lisbon of the new opera, "A Moira de Silves," the composer of which, Senhor Guerreiro da Costa, has recently died.

Two new operettas written in the Roman dialect—viz., "L'Abate Luigi," by the Maestro Mascetti, and "Li Tre Bocci innamorati," by Signor Gabrielli—have lately been brought out with some success in the Italian capital.

Modern opera, or as it was originally more amply designated "Opera in musica, in stilo rappresentativo," is generally admitted to have had its birth in the city of Florence, the first work of the kind, the "Dafne," set to music by Peri, having been produced here in the year 1594. Accordingly "Opera in musica" will have its tercentenary three years hence; the authorities of the Royal Academy of Music of Florence have just decided to celebrate the event in a suitable manner, and a committee has been appointed for the purpose of arranging the preliminaries.

Successful performances are taking place at Modena of a new opera by the Maestro Enrico Bertini, entitled "Rancisval," the music of which is described as highly effective and full of dramatic life.

Munich, Madrid, and St. Petersburg must now be added to the list of towns where Mascagni's fortunate opera buffa "Cavalleria Rusticana" has been successfully brought out. The work is also being mounted at Moscow, Vienna, Stockholm, Sevilla, Valencia, and at twelve German lyrical establishments, in addition to that of Hamburg, already referred to in our last number.

CORRESPONDENCE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—We notice in your issue for February a statement that "Mr. Manns will not return next year" to conduct our Orchestral Concerts, and that it is an "open secret" that "Sir Charles Hallé and his band will take the place of Mr. Manns and his orchestra." We must beg you to allow us to contradict this statement, as at the time when it was written we have Sir Charles Hallé's written assurance that he had never been approached on the subject either from Edinburgh or Glasgow, and Mr. Manns, at the same time, had, at our request, the subject of arranging for his return next season under consideration. We may also state that although our arrangements for next season are not yet fully matured, it is our intention, and that of the Glasgow Choral Union, to continue our combined orchestral series with a considerable reinforcement of the strings in the band under the direction of Mr. Manns.

We are, Sir, yours truly,
Edinburgh, Feb. 21, 1891. PATERSON & SONS.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN ADMIRER.—The "Life of Beethoven," by Moscheles; or that in Grove's Dictionary; or, that written by Mr. J. Bonnett in THE MUSICAL TIMES for 1878.

BOW.—The melody is unknown.

H. TAYLOR.—Your various soliters have given you sound advice. A landlord may distrain upon the goods of third parties if such goods are found in the house occupied by a defaulting tenant. There are various exceptions, such as the goods of ambassadors, of lodgers, and of goods entrusted to the tenant for the purposes of his trade; but hired goods are not excepted. Of course, the circumstances of the seizure may render it illegal—e.g., if the rent is not due, or already paid, or if the distress seized is excessive; but if otherwise legally conducted a distress is not illegal merely because it affects goods let to the tenant on hire.

NIL DESPERANDUM.—The print, if in good condition, is worth the sum asked.

R. A. S. M.—There is an Adagio in D by A. Becker, and a Lied for Violin and Organ, by F. Clement, which may be specially recommended. Merkel's Adagio might also suit your purpose.

SNOWDROP.—Consult the books on "Harmony," by Gadsby and Stainer. There is no book wholly devoted to the subject.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRADFORD.—The third of Mr. Edward Misdale's Concerts for this season was given at the Mechanics' Institute, on the 4th ult. The vocalists were Madame Lori Reconschewitz and Mr. Edward Branscombe, and Herr Wessely was the solo violinist. He played Mackenzie's Pibroch Suite for violin, with pianoforte accompaniment, composed specially for Señor Sarasate for the last Leeds Festival, with great capability, mastering its intricacies with ease and exactness, and earned the only encore awarded by the audience. He also played Rubinstein's Sonata in A minor (Op. 10), Beethoven's hymn-like Romance in G, one of Brahms's Hungarian dances, and Beethoven's Sonata in A minor (Op. 23). Herr Wessely was accompanied by Mr. Misdale.

BROMLEY ST. LEONARD.—The annual Choir Festival took place at the Parish Church on Sunday, the 8th ult. The musical part of the services were in the hands of Mr. Clifford Constable, the musical director of the choir. The anthem in the morning was selected from Spohr's *Last Judgment*; and in the evening Rossini's "To Thee, great Lord," and Handel's Hallelujah Chorus were sung by the choir.

BRUTON, SOMERSETSHIRE.—Mr. Hayter, Organist and Choirmaster of the Parish Church, gave his twenty-first annual benefit Concert on the 9th ult. The vocalists were Miss Crocker, Miss Kate Hayter, Messrs. W. Jeffery, R. C. Gregory, R. H. Pearce, F. Lockyer, and Graham. Miss Lilly Hayter played a pianoforte solo "Tarentelle," E. Silas, and was associated with Mr. R. H. Pearce in a duet Overture (Op. 38), Kalliwoda. A new waltz, "Photograph," was specially composed for the Concert by Mr. R. H. Pearce. The other orchestral pieces were "Italiani in Algieri," Rossini; "Cl-opatra" Overture, BlanchetEAU; and "Chère Ami" Waltz, Olma. The orchestra was under the conductorship of Mr. E. R. Hayter.

CHELTENHAM.—The Festival Society held its opening Concert of the season on the 10th ult. in the newly decorated and enlarged Assembly Room. The soloists were Miss Anna Williams, Madame Belle Cole, Messrs. Darward Lely and Robert Grice. There was a good performance of the *Hymn of Praise*; then came a Concert-Overture, entitled "A Recollection of the Past," conducted by its composer, Mr. Chas. E. Stephens. This, a brightly written piece of a somewhat Mendelssohnian flavour, was very warmly applauded. In Cowen's *St. John's Eve*, which followed, Miss Williams sang splendidly as Nancy. She was well supported by Mr. Lely as the Young Squire and Mr. Grice as Robert, while Madame Belle Cole sang the part of Margaret. The choral singing was very satisfactory.

CHICHESTER.—On January 27 the Alrondo Glee Singers, Messrs. Harold Koblich, Clifford Hunnybun, George Fielder, and Seymour Kelly, gave their third annual Concert before a large and enthusiastic audience. The glees and part-songs were all beautifully sung, several encores being demanded. Miss Marion Holmes, Mr. Evan Cox (of Dublin), an old favourite; and Mr. Robert Hilton (Westminster Abbey) were the solo vocalists. Mr. F. J. Read played two pianoforte solos and was assisted as accompanist by Miss Mary Osmond.

DARLINGTON.—On the 6th ult., at the Central Hall, the Choral Society performed Sir Michael Costa's *Nauman*. The principal vocalists were Miss Marianne Fenna, Miss Emilie Lloyd, Mr. C. W. Fredericks, and Mr. Robert Grice. The chorus and orchestra acquitted themselves admirably, and their steadiness was evidence of the careful training of Mr. Marshall, who conducted.

DEVIZES.—The Musical Association celebrated its season on January 26, by performing Cowen's *St. John's Eve* at the Town Hall. The Society was assisted on this occasion by Miss Annie Lea and Miss Lucie Johnstone, Rev. W. H. Kewley and Mr. D. Fairburn, while a small band played the orchestral accompaniments. Mr. Baker conducted.

EPWING.—Miss Elsa Odell, the retiring Organist of St. John the Baptist's Church, who has carried out the duties with every satisfaction for several years, was, on the 14th ult., presented with a handsome and valuable gift of books as a slight token of appreciation of her valuable services.

EPSOM.—The Choral Society's Annual Concert took place on the 5th ult., in the Public Hall, under the direction of the Society's Conductor, Mr. Avalon Collard. A good performance was given of J. F. Barnett's *Paradise and the Peri*, in which the following vocalists appeared—Madame Madeline Hardy, Miss Mary Tunnicliffe, Mr. H. E. Ward, and Mr. James Hailes. Mrs. Hailes accompanied on the pianoforte and Mr. Good, Organist of Christ Church, gave a capital representation of the wind parts on a large harmonium. A miscellaneous selection, in which Mr. Avalon Collard sang with great effect Clay's "Sands of Dee," completed the programme.

FARNHAM.—A selection of sacred music was given on Tuesday, the 10th ult., in the Congregational Church, when the choir sang several anthems by Elvey, Hopkins, Lloyd, &c. Miss Aubrey, Mrs. Braden, and Mr. J. Healey sang solos from well-known oratorios; and a small string band, under the leadership of Mr. J. Conway Brown, associated with Mr. Walter Tely at the organ, gave a pleasing selection of pieces.

GOOLE.—On Thursday, the 12th ult., an evening Concert was given in the Public Rooms, in aid of the widows and orphans of those lost in H.M.S. *Serpent*. A crowded hall was the result of the appeal, and a substantial sum will be handed over for the object above-named. A capital programme was arranged, and the following performers assisted: Miss Nora Bromley, Miss Rhodes, Mr. Charles Blagbrough, Mr. Dan Billington, Lady Beaumont (pianist), Mr. Bromley-Booth (violinist), and Mr. John Wilson (accompanist).

GREAT BERKHAMSTEAD.—At an evening Concert held in the Town Hall, on the 9th ult., Miss Isabel Hutchins (pupil of Herr Emil Bach) made a highly successful *début*. The programme also contained violin solos by the Rev. C. J. Langley, a pianoforte duet by Miss Ratford and Mrs. Parsons, and songs by Miss Janet Patham, Miss Dawson, and Messrs. Braggins and Wilson of the Parish Church choir.

HIGH WYCOMBE.—On Monday evening, the 9th ult., the Choral Association gave their second Concert of the season in the Town Hall. The programme included Stainer's *Jairus* and a miscellaneous selection. The principal vocalists were Miss Gilbert, Mr. Malwyn Humphreys, and Mr. C. Rose. Solo pianoforte and Conductor, Mr. J. G. Wrigley.

LLANELLY.—At the Parish Hall the pupils of Mr. Arthur W. Swindell gave their eighth annual Concert on the 9th ult. The Concert was a marked success and was fully equal to any of its predecessors. All the performers did exceedingly well, and showed the value of the teaching of their respected tutor, Mr. Swindell.

MAIDENHEAD.—The Philharmonic Society gave their second Concert in the Town Hall, on Tuesday evening, the 10th ult. The programme included Spohr's *Last Judgment*, Sullivan's "St. Agnes' Eve," Handel's "How vain is man," &c., and pianoforte solos by Nicodé and Scharwenka. The vocalists were Miss Julia Jones, Miss Emilie Lloyd, Mr. Malwyn Humphreys, and Mr. Ben Grove. Solo pianoforte and Conductor, Mr. J. G. Wrigley.

NEWBURY.—On Shrove Tuesday the Amateur Orchestral Union gave its annual Concert. The orchestra, consisting of about fifty players (about two-thirds of the members of the Society), was conducted by Mr. Dines Eatwell and Mr. J. S. Liddle. Beethoven's Symphony in D, Wagner's *Meistersinger* Overture, and Wallace's *Maritana* Overture were among the pieces played. Miss Bessie Latham and Mr. Daniel Price were the vocalists; Mr. W. C. Hann, principal and solo violoncello; and Mr. James Brown, leader and solo violin.

NORWICH.—The thirty-ninth Concert of the Norfolk and Norwich Musical Union took place at St. Andrew's Hall on the 19th ult., when Barnby's *Relaxation* was given for the first time in Norwich, under the conductorship of Dr. Bunnett, the principal parts being ably sustained by Miss Kate Johnstone, Mr. Sawford Dye, and Mr. J. J. Manning. The choir has been considerably reinforced this season, but the tenors are lamentably few in number. The second part consisted of sacred vocal and instrumental selections. The band of about twenty-five performers, led by Mr. F. A. B. Noverre, was advantageously heard in the Overture to *Solomon*, and an interesting piece was a Sonata for organ and orchestra, by Mozart, in C, unperformed in comparatively recent times, the organ part being played by Mr. W. Lain. On the whole the Concert may be considered a success.—The popular Organ Recitals given in St. Andrew's Hall on Saturday evenings, under the management of Dr. Bunnett, the City Organist, continue to prove very attractive. The organ solos are interspersed with songs and solos on other instruments, undertaken by capable performers. On the 7th ult. Mr. Arthur Bent, a London violinist, played an Andante by Kullerath, which, although far above what may be considered "popular" music, was received with enthusiastic applause and redemanded—an augury that these Recitals are doing good educational work.

ROMFORD.—The Musical Society gave a performance (with orchestra) of Cowen's *Rose Maiden*, in the Public Hall, on the 9th ult. The principals were Madame Barter, Miss Jacob, Mr. Herbert Clinch, and Mr. S. J. Thompson. Conductor, Mr. A. Storr.

RYDE, I.W.—Miss Margaret Fowles gave an interesting Concert, in connection with her Choral Society, at the Town Hall, on Tuesday evening, the 3rd ult. Miss Evelina Bensabatti was the leading vocalist, and valuable assistance was given by Mr. Ernest Fowles, Mr. R. J. Nesbitt, and the Alzando Glee singers (from Chichester).

SALTBURN.—Under the auspices of the Saltburn and Cleveland Institute, Mr. C. H. Stokes, of Middlesbrough, gave a Lecture, entitled "Music as an element of education," in which he showed the connection of music with the commonly studied arts and sciences. The influence of music on the nation as a whole was dealt with, especially its influence through religious worship. Illustrations were sung by a choir from Middlesbrough.

SHERBORNE.—An Organ Recital was given by Mr. G. E. Lyle in Sherborne Abbey, on Saturday, the 9th ult., when the programme was composed of pieces by Haydn, Spohr, Hesse, H. J. Stark, Bach, G. E. Lyle, Spinney, Gounod, and Batiste. The Recital was repeated on Monday evening, the 9th ult.

STRETFORD.—An Organ Recital was given in the Town Hall, on the 9th ult., by Mr. Alfred Hollins (the celebrated blind organist). Miss Marjorie Eaton was the vocalist.

SUTTON-IN-ASHFIELD, NOTTS.—A Concert was given in the Town Hall, on the 9th ult., by the Nottingham Glee Club Choir, assisted by Miss Maggie Jacques, Mr. F. Dobbs (solo harp), and Mr. George Elsey. The following glees were well sung: "Hail! smiling morn," "Jack and Jill," "Haste, ye soft gales," and "All hail, thou Queen of Night!" Miss Maggie Jacques was loudly applauded for her songs, "Dear heart," "The Star of Bethlehem," and "Beauty's eyes."

ORGAN APPOINTMENTS.—Mr. B. C. Crossley, Organist and Choirmaster to the Parish Church, Rochdale.—Mr. Brook Sampson, Organist and Choirmaster to All Saints' Church, Northampton.—Mr. Philip G. Hunt, Organist and Choirmaster to St. Bartholomew's, Camberwell.—Miss Annie C. Holdom, to Bruce Grove Wesleyan Chapel, Tottenham.—Mr. William Prendergast, Organist and Choirmaster to St. Paul's, York Place, Edinburgh.—Mr. Sydney Scott to the Church of St. Thomas, Westbourne Grove.—Mr. Charles E. Hester, Organist and Choirmaster to Cross Street Chapel, Islington.—Mr. W. H. Walker, Organist and Choirmaster to Heatherlie Parish Church, Selkirk.—Mr. W. H. Wilson, Organist and Choirmaster to St. Anne's, Hoxton, N.—Mr. Sidney A. Mossell, Organist and Choirmaster to the Parish Church, Tring, Herts.—Mr. Edwin D. Lloyd, Organist and Choirmaster to Holy Trinity Church, Hampstead.

CHOIR APPOINTMENTS.—Mr. William Brand (Alto), to St. Peter's, Belsize Park.—Mr. Stuart Dudley (Tenor), to St. Bartholomew's, Sydenham.

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PREFACE.

Having had frequent opportunities during my long residence in England both of listening to and conducting public performances of Mendelssohn's Oratorio "Elijah," I venture to think that an edition of this noble work containing directions for "*expression, phrasing, and breathing*," such as have been and are used by the many distinguished Artists whom it has been my good fortune to hear, will prove instructive and valuable to the younger generation of Singers. I do not claim any originality for my edition, having simply endeavoured to indicate as clearly and faithfully as possible the reading of the music which is now sanctioned by usage or tradition.

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DOLOROSA.

All hushed, beneath the holy rood,
Save the low sob of her who stood,
With clasped hand uplift in prayer,
Wailing—in deep despair!
Suddenly, on silent wing,
A quiv'ring bird (a tender thing)
Up from the dark'ning valley
soared
Into the right hand of the
Lord:—
With frantic wrench of bill and
claw
It sought the cruel nail to draw
Out of the bruised and bleeding
hand
That saved us all!—
Panting—stained with the Sacred
Blood,—[rood,
It ceased, and, clinging to the
Sang unto her, who weeping stood,
This plaintive song of sorrow:—
"Dolorosa, et Lacrymosa, O
Maria,
Stans juxta crucem Domini!"

The Virgin, startled by the sound,
Rushed to the Cross—and stood,
spell-bound,
With arms outstretched and
anxious ear, [fear;
Listening, in mingled hope and
Watching—in agony intense—
Watching the Lord—in dread
suspense—
Her soul all-pending on those lips
She thought had moved!—
She gazed—when lo, on silent wing,
The tender bird (the piteous
thing)
Up to the crimson heaven soar'd
Out of the right hand of the Lord;
And, hov'ring o'er the sacred rood
Where still the heart-rent
mother stood, [ing flood
Poured forth once more its touch-
Of plaintive song and sorrow:—
"Dolorosa, et Lacrymosa, O
Maria,
Stans juxta crucem Domini!"

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SALVA NOS, DOMINE.

"He sleeps; perchance ne'er more to wake!
O Father of mercy, for my Saviour's sake,
Spare me my child!
To Thee alone, O Lord, can I look up;
Thy Hand alone can turn away the cup!
O hear my prayer; extend that Mighty Hand;
Death will forbear at Thy supreme command!"
As thus the stricken mother wailed and prayed,
The child awoke, looked up, and softly said:
"O mother, let me see the setting sun;
Open the casement wide: the day is done;
And prithee sing to me that strain so dear,
That, from thy lips, I love at eve to hear;
The vigil prayer:

Salva nos, Domine Vigilantes!
Custodi nos dormientes!"

But lo! the Lord had beckon'd on to high!
The yielding soul, with one last lingering sigh,
Obey'd the call, and, borne on angel wings,
Heav'nward fled!
She stood alone, amid the deep'ning gloom,
And still she watched, unconscious of her doom:
Till Heav'n's soft sleep had closed her tear-dimmed eyes.
And in her dream she heard from Paradise
The soft sweet voice of him she held so dear
Bidding her sing, that God in Heaven might hear
The pleading prayer.

Salva nos, Domine Vigilantes!
Custodi nos dormientes!"

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FIRST VERSE.

Hark! the bells from the ivy'd tow'r,
Sweetly chiming on the air,
Toll the peaceful, blissful hour,
The solemn hour of evening prayer!
Hush! the vesper chime is o'er,
And a blind man stands within the door;
Upon a maiden's hoodless head
Gently his feeble hands are laid.
"Thou shalt place me, child, where the sun may stream
Across these shadow'd eyes of mine;
'Neath its blessed light I then may dream
A sight denied to eyes of mine,
While ascends to Heaven the prayer divine:
'Requiem æternam, et lux perpetua dona nobis, Domine.'"
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ORA PRO NOBIS.

FIRST VERSE.

Out of the dark and dreary street;
Out of the cold and driving sleet;
Into the church the folk had gone,
Leaving the orphan child alone.
Tatter'd, and so forlorn was she,
They cross'd themselves as they pass'd, to see
So frail a child in that grievous plight
On such a relentless and stormy night!

Ora pro nobis.

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SANCTA MARIA.

The mother her lullaby rhyming,
The old man asleep in his chair,
The bells in the distance chiming
The summons to evening prayer.
To her loved one the maid was clinging,
As she fled to return no more,
But touched with regret by the singing,
She stood by the old church door.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"
Her home and its peace forsaking,
She stood in the world alone,
She knew that her sad heart was breaking,
All joy from her heart had flown.
Long she dwelt in the distant city,
When all that was fair had fled,
And sighed for the love and pity,
And the tears o'er her childhood shed.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"

The storm rose higher and higher,
For those who the ocean brave;
The mother prayed with the choir,
And the old man slept in the grave.
A wanderer forlorn and dying,
Stole up to the old church door:
There the worshippers heard her lying,
She will list to their songs no more.
"Sancta Maria, Sancta Maria,
Sancta Maria, exaudi nos!"

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THE SOLDIER OF THE CROSS.

He pondered the old-world story in the sunset's golden glow,
The tale of the fame and glory of heroes of long ago,
And his blue eyes shone with ardour as he read the stirring page
That told how the foemen scattered before the Christian's rage,
Till at length the Holy City was freed from the heathen sway,
And Godfrey's conquering banner waved over the proud array,
And the gallant chieftain's warriors brought him the crown of gold
And there came the noble answer of this hero true and bold:—
"Here where a crown of thorns was won
By Him whose death redeemed our loss,
An earthly crown would ill adorn
The Soldier of the Cross."

And there, as the sunset glow o'er the stately home was shed,
He thought of the Lord who knew not where to lay His sacred head,
And he vowed he would follow the Saviour, who freed us from sin and
As the noble chieftain followed in the days of long ago,
Bravely he kept his holy vow, yielding his life-long years
To lighten the load of the weary, to dry the mourner's tears:
Striving to reach the city that knows no grief nor death,
Murmuring as he softly sighed his life's last lingering breath:
"Here have I sought a crown of thorns
Like His whose death redeemed our loss."
A crown of life in Heaven adorns
The Soldier of the Cross.

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THE TWO CHOIRS.

They sang of His peace, and eternal aid,
As they bore her to holy ground,
And the birds sat hush'd in the yew tree's shade,
When that anthem was wafted round.
And save for the clang of the mournful bell,
As it spoke with its iron tongue,
There was nought but the silence of tears that fell
For her who had died so young.

They bent o'er her simple grave, and wept
With a last, heart-broken pang,
And knew in her sweet, great peace she slept,
While the earthly choristers sang:
"She is gone from earth to her endless rest,
In the regions beyond the day,
To her Father's home, to His mighty breast,
Where her tears shall be wiped away!"

They leave her there, and they creep aside,
And slowly the grave they close,
But the Gates of Glory are opened wide
To welcome a soul's repose!
A great light shines on those endless lands,
So far from our earthly fears,
The Eternal choir rejoicing stands
With eyes that can know no tears!

They lift her soul to the Father's breast
And this song through Paradise rang—
"Welcome, our sister, to God's own rest,"
The white-winged choristers sang!
"Thou art borne away thro' the Father's will,
And your lov'd ones will come some day,
When, free from earthly pain and ill,
All tears shall be wiped away."—ROBERT REECE

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PREFACE.

In preparing the present edition of Schumann's works, the greatest care has been taken to ensure accuracy, not only as to the notes, but also in regard to slurs and all other marks of expression.

The task of translating the German terms and directions was one of great difficulty, the literal equivalent of a word being in many cases quite inadequate to convey the feeling and spirit of the original. The translation now offered aims throughout at an intelligent rendering of the meaning, rather than at the exact literal reproduction of the text.

In every instance where the words are Schumann's own (as in the case of the Preface to Op. 3, the titles of the various pieces, the indications of *tempo*, &c.), the original is retained with the translation; when, however, the information is obtained from other sources (as in the case of the Appendix to Op. 5, the Preface to Op. 6, &c.), it has been deemed sufficient to give it in English alone.

The only pieces which Schumann seems himself to have fingered in detail are Op. 3 and 7, and these are, of course, left exactly as they appeared in his original edition. In the other works he has occasionally given a little fingering, which, however, calls for no special attention, except in some few instances, when the unusual difficulty of the method indicated by him makes it desirable to give the option of an easier one. The latter is then placed in (), so that, when two sets of figures appear, the player will understand that the fingering in () is by the present editor, the other being that of Schumann himself. A few additional *P's* and *F's* will be found marked in the same manner.

A source of great inconvenience to students and players is the want of uniformity in the signs used to express fingering. In England the thumb is represented by +, whereas, on the Continent and in America it is marked 1; thus the figures 1, 2, 3, 4 have a different meaning in an English edition from that which they have in a foreign one, a discrepancy which cannot but cause embarrassment, especially in reading new music. The advantage of having only one set of figures in general use is obvious, and as it cannot be expected that the mode recognised by a majority of countries will be altered to agree with that which is used in England alone, it seems inevitable that what is called "foreign fingering" should ultimately prevail.

Messrs. Novello, Ewer and Co. have, therefore, decided on the important step of adopting this mode (that is, 1, 2, 3, 4, 5 instead of + 1, 2, 3, 4) in their future publications, and it is accordingly introduced in this edition.

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" 3. F sharp minor.	" 9. B flat minor.
" 4. F sharp minor.	" 10. C.
" 5. B flat.	" 11. D.
" 6. D minor.	" 12. Finale D.

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" 3. C.	" 6. G minor.

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" 5. D.	" 14. E flat.
" 6. D minor.	" 15. B flat.
" 7. G minor.	" 16. G.
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